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Selected Works of Richard Burchard: A Resource Guide

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SELECTED WORKS OF RICHARD BURCHARD:
A RESOURCE GUIDE

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
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ABSTRACT

This document serves as a resource guide for selected choral works of Richard Burchard, including pertinent background information and biographical details about the composer's life, information concerning the compositional style and musical structure of his choral works, and accessibility and interpretive considerations for the choral conductor. Works were selected for this study chronologically by publication date, from Burchard's first published work (*Miserere mei*, published 2009) through the beginning of this project in early 2012.

Born in 1960, Richard Burchard is the Chair of the Music Department at Bellarmine University in Kentucky. Burchard has written over 50 pieces, many of which remain unpublished. However, his first nine published works have been given premieres at prestigious events such as the American Choral Directors Association National Convention, the National Collegiate Choral Organization National Convention, the California Chapter of the American Choral Directors Association All State Choir Festival, and the American Choral Directors Association Western Division Convention. The premieres of these choral works at these important professional gatherings attest to the growing popularity of his work and the importance of Burchard as a significant new composer in choral composition. Continued acclaim and notoriety suggests the need for scholarly and musical study devoted to Burchard's choral music.

CHAPTER 1: RICHARD BURCHARD: AN INTRODUCTION¹

Richard Burchard was born near Meadville, Pennsylvania in a small town named Guys Mills on November 27th 1960.² During his early years his parents frequently moved, changing school districts so often that he inadvertently skipped third grade because of a delay in his school records arriving via mail, resulting in Richard Burchard being the youngest student in his high school graduating class.

“When my mother took me to this elementary school, she said, ‘What grade are you in again?’ so I said ‘fourth,’ and they stuck me in and I did just fine. I think it was two weeks before the fourth grade ended, they finally got my records and said, ‘He should only be in the third grade,’ but the teachers were like, ‘he is doing just fine.’”³

Burchard’s parents were musical and frequently sang in their house growing up. His grandmother played the piano, and his father sang and played the saxophone in his youth.

“My dad has a great voice. My birth mother would sing all the time. When I was 16 I met her sisters for the first time. She was adopted—and that’s a whole other big mess as we go from one dysfunctional family to another—but I was struck when the sisters were together. They had finally just met like an episode of Maury or something like that. After they met, I went to meet them all of all places in Pittsburgh, Pennsylvania, and I just remember them sitting around the table and broke into song. And they had only just met and were singing three-part harmony...”⁴

¹ All biographical information, unless otherwise specified, is derived from the interviews conducted with the author (see appendix C).

² Guys Mills has a population of 124, according to the 2010 U.S. Census.

³ Richard Burchard, interview by author, 12 October 2012, Louisville, Kentucky.

⁴ Ibid.

Although Burchard had musical parents and relatives, he was the only member of his family to pursue music professionally: "In all respects, I'm considered the only musician in the family, just because I've never done anything else."⁵

Burchard cites two primary influences in his early musical development. The first was his fourth-grade music teacher, Leona Schaffer, who started him on the saxophone in the band. According to Burchard, his second influence was attending a small rural Catholic church called Saint Hippolyte which was the beginning of his interest in choral music.⁶ The organist at the church ran a men's and a mixed choir in the church. "My dad sang in the choir. My uncles sang in the choir. My cousins sang in the choir...nobody thought any different. That's what we do."⁷ Burchard sang soprano in the choirs at Saint Hippolyte as a young boy.

It was due to Burchard's love of instrumental music, sparked in fourth grade band, that in 1978 he entered Edinboro College as a trombone/euphonium major.⁸ During his study there he auditioned for the top chamber choir of sixteen vocalists and was selected for that elite ensemble. According to Burchard, it was the singing and playing of inner parts in the musical texture that greatly contributed to his understanding of harmony and formed his compositional tastes. "In hindsight, I totally understand what it is about music that I totally appreciate and what has shaped my tastes and composition by being that internal guy. That alto, that tenor inside the music."⁹

⁵ Ibid.

⁶ Saint Hippolyte Rectory is located approximately three miles southwest of Guys Mills, Pennsylvania.

⁷ Burchard, Interview.

⁸ Edinboro College is now Edinboro University, in Edinboro, Pennsylvania.

⁹ Burchard, Interview.

Before he finished his degree at Edinboro, Richard Burchard transferred to the much larger University of Louisville where he admits that he was influenced by early music under the direction of Dr. Jack Ashworth.¹⁰

“I thought that was normal. I thought, ‘This is what college is all about.’ Then I transferred to U of L. And that’s when I soon realized, wow, this is not like anything from where I just came from. That was an eye opener.”¹¹

At the University of Louisville, Burchard had his first encounters with Renaissance-era polyphony in a highly-specialized vocal ensemble.

Although his passion for choral music was growing, Burchard finished his degree in euphonium at the University of Louisville. It was later in life that the euphonium became much less important and his love of choral singing became more prominent. In the year 1988 Burchard was inspired by new recordings of the Cambridge Singers and decided to form his first choral ensemble. Speaking of this pivotal year in his life, Burchard states “that was the beginning of who I am now.”¹²

By 1998, Burchard had formed a group to perform Renaissance music. Also, he had begun singing in the choir at St. Martin of Tours Catholic Church.¹³ The sudden death of the priest, Father Vernon Robertson, in 1998 prompted Burchard to write his first composition, *Miserere Mei*. The piece was performed at the funeral service, and afterward the Cathedral of the Assumption invited Burchard to be their composer in residence.¹⁴

¹⁰ Ashworth is currently Professor Emeritus at the University of Louisville, where he is organist, harpsichordist, recorder and gamba player, and author of scholarly publications on basso continuo.

¹¹ Burchard, Interview.

¹² Ibid.

¹³ This church is in downtown Louisville, Kentucky.

¹⁴ The Cathedral of the Assumption is the mother church of the Archdiocese of Louisville.

As additional choral works of Burchard's were performed, directors at neighboring colleges and universities (Berea College, Northern Kentucky University and Morehead State University) began to take notice of his talents. It was Northern Kentucky University's Dr. Randy Pennington who first recorded, in 2006, Burchard's choral works on the compact disc, *New Music for Choir*.¹⁵ Burchard describes that experience:

"That was the first time in my life I was in a position where I had a significant number of choral pieces and I could ask myself what pieces I want on this CD. And now I have to sit down with them and really finish them, because they are going to record this and once it is recorded, I want the listener to have a sense of completion. A lot of my music was done, in time. But I never knew if it was really done, done."¹⁶

Some of the pieces from this recording do, in fact, exist in multiple versions. The piece *When David Heard*, for example, exists in three separate versions. The extended TTBB version which appears on the 2006 compact disc, is almost nine minutes long, more than two-and-a-half minutes longer than the TTBB revision later published by Gentry Publications. The piece also exists in an SATB divisi version which was written at the same time as a shorter TTBB version.

This 2006 CD recording was a turning point in Burchard's compositional career, earning him national attention (Figure 1). He publicized and popularized his works by sending the recordings to directors and publishers. Richard Burchard has garnered premieres of his choral works at prestigious events such as the American Choral Directors Association National Convention, the National Collegiate Choral Organization National

¹⁵ Works featured on this live performance recording were *Miserere mei, O magnum mysterium*, *When David heard* (extended version), *Missa Brevis (Salzburg Mass)*, and *Creator alme siderum*.

¹⁶ Burchard, Interview.

Convention, the California Chapter of the American Choral Directors Association All State Choir Festival, and the American Choral Directors Association Western Division Convention.

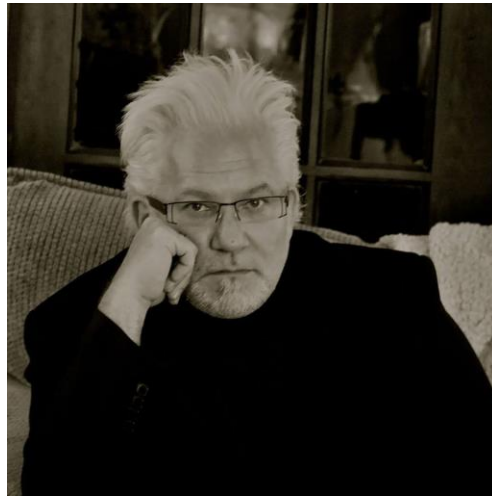


Figure 1, Richard Burchard (born 1960)¹⁷

Richard Burchard's works have now been published by Fred Bock Publications (Gentry Publications, National Music Publishers, H.T. FitzSimons Company) and Pavane Publishing. His first large-scale major work, *In Memoriam* for chorus and orchestra, was premiered in Louisville in 2014, and was followed by a repeat performance in 2016 by the Colorado Chamber Orchestra.

Burchard is quick to point out that he has approached the composition of choral music from his experiences of singing and playing and considers himself to be a self-taught composer in many regards. "I never took any composition courses. That's probably going

¹⁷ Image submitted by the composer.

to set some people who read this on edge. But I never took a single composition course in my entire life.”¹⁸ Although untutored in composition, he admits that in addition to his experiences playing and singing he has studied musical scores, particularly works by Estonian composer Arvo Pärt.¹⁹ When speaking of Pärt, Burchard shares his admiration of Pärt’s spiritual roots. Similarly, the spiritual roots of Burchard’s early years in the Catholic Church are also strongly expressed in his choral music, most which is both sacred and in Latin. One could also argue it is Burchard’s own roots in rural America that laid the foundation for his ability to relish in having done something on his own.

¹⁸ Burchard, Interview.

¹⁹ Burchard is also proficient on the Irish flute and owns a large collection of international musical instruments.

CHAPTER TWO: BURCHARD'S CHORAL WORKS: A RESOURCE GUIDE

Although the first nine of Burchard's published choral works are a small portion of his total compositions, they are representative of his other published works. This chapter is a resource guide to the choral works which were published between the years 2009 (the year of Richard Burchard's first published piece) and early 2012 when this study was begun. This chapter will be organized chronologically according to publication date, and will include the following choral pieces by Burchard:

Miserere Mei (2009) for SSAATTBB Choir

When David Heard (2010) for SATB div. Choir

When David Heard (2010) for TTTBBB Men's Choir

Ubi Caritas (2011) for SSATBB Choir

O Vos Omnes (2011) for SATB div. Choir

Ecce Dedi Verbum Mea (2011) for SATB div. Choir

Creator Alme Siderum (2011) for SATB div. Choir

Creator Alme Siderum (2011) for TTBB Men's Choir

Cum Essem Parvulus (2012) for SATB div. Choir

In addition to basic scoring and publication information, a concise structural analysis identifying the important musical features of each piece will be provided.²⁰

The difficulty rating is based on an aggregate evaluation of the following musical elements: voice leading, harmonic and melodic difficulty, rhythmic complexity, tessitura and range of the voice parts. Five basic classifications of difficulty will be used: Easy (accessible to choirs of many skill levels), Medium (accessible to choirs of average skill level), and Hard (accessible to choirs of above average skill level). Two intermediary categories are also used: “Easy/Medium” and “Medium/Hard” denote works that fall somewhere between their respective categories.

Title: *Miserere Mei*

Composition Date: 1998, published 2009

Duration: 3.5 minutes

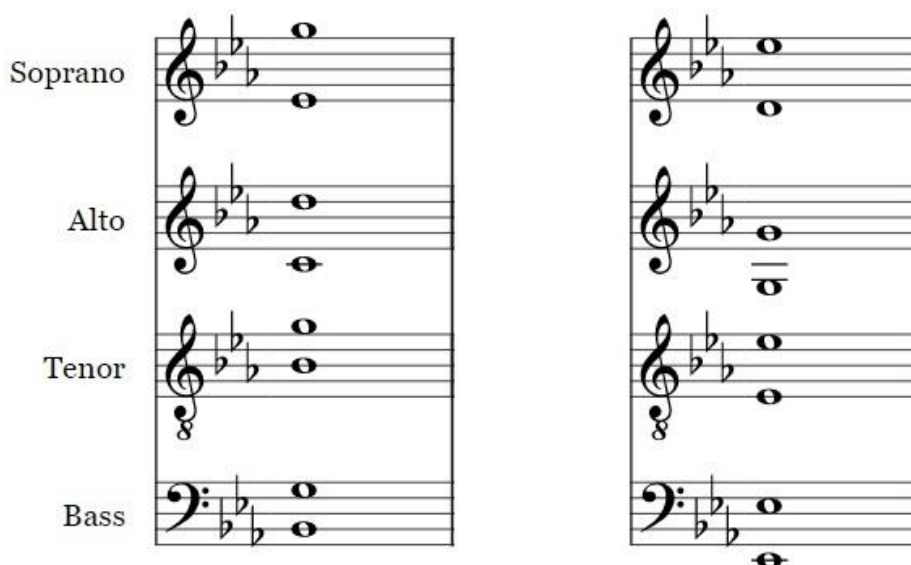
Scoring: SSAATTBB choir, a cappella

Difficulty: Easy

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

²⁰ Titles, publication dates, dates of composition, scoring, dedication and first performance information for the complete published works of Richard Burchard (as of January, 2017) can be found in APPENDIX A



Available Editions: Gentry Publications, JG2404

Dedication: Written in memory of Fr. Vernon Robertson for the choir of St. Martin of Tours Catholic Church, Louisville, Kentucky.

First Performance: March 3, 2009, Carnegie Hall by the Mount San Antonio College Chamber Singers, Bruce Rogers, director.

Available Recordings: Richard Burchard: New Music for Choir, Northern Kentucky University Chamber Choir, Dr. Randy Pennington, conductor, 2006. CD.

Text and Translation:

Psalm 51

Miserere mei, Deus
 Secundum magnam misericordiam tuam
 Et secundum multitudinem miserationum tuarum
 Dele iniquitatem meam

Have mercy on me, O God,
 according to your great goodness;
 according to the multitude of your mercy,
 do away with my iniquities.

Liturgical Function:

Penitential psalm to be sung during the Tenebrae.

Structural Information:

Much like the music of the Renaissance, Burchard's works are composed of small sections, according to the introduction of new text. In the case of *Miserere mei*, this defining structural feature is highlighted by the departure from and return to the C minor chord. This structurally important chord appears with the introduction of new text after rests in the voice parts, providing a sense of continuity as well as structural unity (Figure 2.1).

Text	Key	Measure	Phrases
<i>Miserere mei, Deus</i>	C minor	mm. 1-13	2+3+8
<i>Secundum magnam misericordiam tuam</i>	C minor	mm. 13-21	3+2+4
<i>Et secundum multitudinem miserationum tuarum</i>	C minor	mm. 22-29	4+4
<i>Dele iniquitatem meam</i>	C minor (ends in E-flat major)	mm. 29-43	3+2+1+8

Figure 2.1, Flowchart for *Miserere Mei* by Richard Burchard

In addition to the return to the C minor chord, two eight-measure phrases act as bookends to the work, providing further structural continuity (Figure 2.1). These lengthy, eight-measure phrases at the end of the opening and closing sections create a sense of balance in the first and last sections of the piece (Figure 2.1).

In addition to the eight-measure phrases in the first and last sections of *Miserere mei*, there is a 5/4 measure (grouped as 2+3) at the close of the first section which elongates by an additional, unexpected beat, the penultimate syllable of text (Figure 2.2).

The image shows a musical score for 'Miserere mei' across four staves. The first staff is the vocal line, and the others are piano accompaniment. Measures 8-11 are shown. A red box highlights measures 9 and 10, which are in 5/4 time. The lyrics are: 'me - i, De - us. me - i, mi - se - re - re me - i, De - us. me - i, De - us. me - i, De - us.'

Figure 2.2, mm. 8-11, an unexpected added beat in *Miserere mei*

Likewise, the final syllables of the piece, found in m. 42, are also lengthened, but this time the bar is elongated with fermatas rather than a change of meter. If the fermata in the soprano voice is traditionally interpreted at a value of twice its length, the result is another 5/4

duration (Figure 2.3) similar to the elongation mentioned previously. Significantly, the texts here are related through their personal petition for mercy: *Miserere mei* (have mercy on me) and *iniquitatem meam* (my iniquities).

The image shows a musical score for the piece 'Miserere mei'. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one basso continuo staff. The music is in G major (one sharp) and 4/4 time. The tempo marking 'molto rit.' is present. The lyrics are 'am, me - am, me - am, me am.' A red box highlights a specific musical phrase in the Soprano and Alto parts, showing a half note followed by a quarter note with a fermata, illustrating the elongation of rhythm.

Figure 2.3, mm. 40-43, lengthening of rhythms via fermatas in *Miserere mei*

These devices of elongation (eight-measure phrase length, longer note values, fermatas, and ritardandos) serve to create stylistic similarity between the opening and closing sections of *Miserere mei*. The sense of a loose, closed form is thereby established through stylistic similarity (phrase length and elongation of rhythms) as well as the personal nature of the text.

Dynamic markings also tie the four sections of *Miserere mei* together. Each section of the piece features a climax that bears a dynamic marking of *forte* or greater. These

climax points occur on important words in the text: *miserere* (have mercy), *misericordiam* (goodness), *miserationum tuarum* (your mercy), and *iniquitatem meam* (my iniquities).

One such climax point is shown below (Figure 2.4).

The image shows a musical score for 'Miserere mei' in C minor, 4/4 time. It consists of four staves: Soprano, Alto, Tenor, and Bass. The score begins at measure 36. A red oval highlights the climax point in measure 37, where the dynamic changes from mezzo-forte (mf) to fortissimo (fff). The lyrics are: 'in - i - qui ta - tem me - am, am,'.

Figure 2.4, mm. 36-39, climax point in *Miserere mei*

As previously mentioned, the dramatic return of the C minor chord serves to unify the piece *Miserere mei*. In the opening measures of the piece, imitative entries culminate in a fermata in m. 2, where the only accidental in the piece (the pitch B₃) occurs (Figure 2.5). The strong pull of the raised seventh scale degree, B-natural, highlights the structural significance of the following C minor chord during its first appearance in m. 3.

Long and sustained, mournful ♩ = 48-52

The musical score is for five vocal parts: Sop. I, Sop. II, Alto I, II, Tenor I, II, and Bass I, II. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is 'Long and sustained, mournful' with a tempo marking of ♩ = 48-52. The score includes dynamic markings (p, rall., ff) and tempo changes (a tempo). The lyrics are 'Mi - se - re - re, mi - se - re - re' and 'Mi - se - re - re me - i, mi - se - re - re'. A red circle highlights a specific note in the Tenor I, II part.

Figure 2.5, mm. 1-3, raised leading tone and subsequent C minor chord in *Miserere mei*

After the dominant chord created by the B-natural comes an unexpected dynamic contrast in the next bar—the first appearance of the structurally unifying C minor chord in the piece. Following this dramatic declamatory moment, Burchard's *Miserere mei* returns to this loud C minor chord at each new section of text. In the closing bars, a perfect authentic cadence in the relative major key of E-flat (along with a dissonant anticipation of the first scale degree in the soprano voice) ends the work (Figure 2.6). This dissonance is expressive of the bitterness inherent in the closing line of text *iniquitatem meam* (my iniquities) and the sorrowful acknowledgement of those personal sins. Along with the

opening phrase's G major to C minor chord progression (Figure 2.5), this final, dissonant cadence is the only other clearly articulated dominant/tonic progression in the work.

42

am, me - am.

am, me - am.

me - am.

me - am.

me - am.

me - am.

Figure 2.6, mm. 42-43, the final cadence of *Miserere mei*

Difficulty Rating:

Miserere mei is rated Easy because the ranges are not particularly challenging (low C₂ in the bass voice is an optional note) and because the majority of the phrases are short. The composition is diatonic to the key of C-natural minor and its related key of E-flat major, with the exception of the lone B₃ in m.2. Voice leading is generally stepwise, with occasional leaps of limited range. Where there is dissonance, the pitches are diatonic, often

approached via step versus leap in the voice leading, and can therefore be easily taught with the use of solfege.

Title: *When David Heard*

Composition Date: 2006, published 2010

Duration: 6.5 minutes

Scoring: SSATTB choir, a cappella

Difficulty: Medium/Hard

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

The image displays a musical score for a four-part choir (Soprano, Alto, Tenor, Bass) in two systems. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The first system shows the vocal parts with notes on the staves. The second system shows the same parts with notes on the staves. The Soprano part is in the treble clef, the Alto part is in the treble clef, the Tenor part is in the treble clef, and the Bass part is in the bass clef. The notes are as follows:

Part	System 1 Note	System 2 Note
Soprano	G#4	G#4
Alto	F#4	F#4
Tenor	E4	E4
Bass	D#3	D#3

Available Editions: Gentry Publications, JG2410

Dedication: none printed

First Performance: March 4, 2010, St. Augustine Cathedral, Tucson, AZ at the American Choral Directors Association Western Division Conference.

Available Recordings: Richard Burchard: New Music for Choir, Northern Kentucky University Chamber Choir, Dr. Randy Pennington, conductor, 2006. CD. (extended version)

Text and Translation:

2 Samuel 18:33

When David heard that Absalom was slain,
He went up into his chamber over the gate and wept,
and thus he said: my son, my son, O Absalom my son, would God I had died for thee!

Liturgical Function:

Anthem setting of David's Lamentation; no set liturgical function.

Structural Information:

When David heard (SSATTB version) stands alone in Burchard's early works for several reasons, including Burchard's modulation from a minor key (F# minor) to an unrelated major key (E major). Secondly, in many of Burchard's minor key pieces, the minor (natural minor/modal) version of the dominant chord is used. However, in *When David heard*, the raised leading tone is frequently used. Thirdly, *When David heard* is the only one of Burchard's early published works in English. Finally, this piece is one of the composer's few early works written in a sharp key (Figure 2.7).

Another hallmark of Burchard's style—elongation of words or syllables of text—is pervasive in *When David heard*. This trait occurs at the end of many of the subsections of the piece (Figure 2.9), as well as occurring internally at the ends of phrases. Such elongations define the work's structure by marking endings of phrases and sections. In this example below (Figure 2.9), the word “for” receives three beats in five of the seven voice parts. This elongation creates two subtle readings of the text by giving the agogic stress to two different words: *Would to God I had died for thee*, and *Would to God I had died for thee*.

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in 4/4 time, measures 39-41. The lyrics are "God I had died for thee,". A red box highlights the word "for" in measures 40 and 41 across all four staves, illustrating its elongation. The word "died" is underlined in the lyrics for measures 39 and 40. The word "thee," is underlined in the lyrics for measure 41. The score includes dynamic markings "ff" and measure numbers 39, 40, and 41.

Figure 2.9, mm. 39-41, lengthened word of text in *When David heard*

An unusual use of elongation achieved through multiple fermatas occurs in m. 23 (Figure 2.10). This bar is the final measure of one of the sections of music and the elongation of the measure highlights the end of the section and the direct quotation of King David's words in the text which follows. This unusual measure of music lends weight to the grief-stricken words of David which follow, and it also articulates the change in the text narrative to first person. The bass voice is not present in this measure, creating the effect of the voices being suspended at a higher tessitura as well as suspended in time.

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in a 4-part setting. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The measure number 23 is indicated above the first staff. Each voice part has a fermata over the final measure, which is the only measure shown. The lyrics 'and thus he said,' are written below each staff. The bass staff is empty, indicating the bass voice is not present in this measure.

Figure 2.10, m.23, expressive lengthening of text in *When David heard*

This same technique (of suspending the upper voices on held, dissonant chords) is also found in the piece *O vos omnes* in mm. 7-8 (Figure 2.50). Thus, the Burchard setting of the

two Biblical Lamentations *When David heard* and *O vos omnes* contain stylistically related elements.

One additional noteworthy elongation in *When David heard* is found in the opening measures (Figure 2.11). In this example, the elongation adds one beat to the unaccented syllable of the word “David.” In this case, the elongation serves to highlight the dissonance of a dominant chord with a minor seventh. Both the modal pitch E₄ (lowered seventh scale degree) and the raised leading tone E#₄ are present simultaneously.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 4/4 time and F# major. The lyrics are: "When Da - vid heard, when Da - vid heard that Ab - sa -". A red box highlights a dissonance in measure 3, where the Soprano part has a half note E (lowered seventh scale degree) and the Alto part has a half note E# (raised leading tone). The Soprano part also has a dotted half note E# in measure 4, which is circled with a dashed line. The Alto part has a dotted half note E in measure 4, also circled with a dashed line. The Tenor and Bass parts have a dotted half note E in measure 4, also circled with a dashed line.

Figure 2.11, mm. 1-4, clash between modal and minor keys in *When David heard*

Although the cadence above (Figure 2.11) resolves properly to its F# minor chord in m. 4, harmonic retrogressions do appear occasionally in *When David heard*.²¹ The dominant seventh chord on the fourth beat of m. 60 (Figure 2.12) denies its cadential

²¹ Sequences of chords whose root tones move in the opposite direction of a “progression” are considered retrogressions. (Chords with root movement by descending fifth or descending step, for example, are harmonic retrogressions.)

lines at two points which contain textual parallels: “O my son” (m. 24) and “Absalom, my son” (m. 50) (see example 2.8 above).

Text painting also occurs in mm. 11-13, as the voice parts begin low in their ranges on the word “slain.” The lines ascend at the words “he went up to his chamber” (Figure 2.13).

The image displays a musical score for four voice parts (Soprano, Alto, Tenor, and Bass) in 3/4 time, key of D major. The score covers measures 11, 12, and 13. The lyrics are: "he went slain, he went up, he went up to his". The Soprano part begins with a half note on G4 (circled in red) for "slain," followed by a half note on A4 for "he", and then a half note on B4 for "went". The Alto part begins with a half note on E4 (circled in red) for "slain," followed by a half note on F4 for "he", and then a half note on G4 for "went". The Tenor part begins with a half note on D4 (circled in red) for "slain," followed by a half note on E4 for "he", and then a half note on F4 for "went". The Bass part begins with a half note on B3 (circled in red) for "slain," followed by a half note on C4 for "he", and then a half note on D4 for "went". In measure 13, all parts ascend: Soprano (G4 to A4), Alto (F4 to G4), Tenor (E4 to F4), and Bass (D4 to E4). These ascending notes are also circled in red. The score includes dynamic markings of *mp* (mezzo-piano) and measure numbers 11, 12, and 13.

Figure 2.13, mm. 11-13, ascending voice parts in *When David heard*

Last of all, Burchard’s use of melodic leaps in outer voice parts functions as text painting in *When David heard*. These leaps effectively convey the grief-filled text as expressive devices. The disjunct writing seems to suggest choral “sobs or sighs” in the soprano voice in mm. 32-33 (Figure 2.14).

The image shows a musical score for a choral piece. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measures 32 and 33 are highlighted with red boxes, indicating a 'choral sobs' effect. The lyrics are 'son, my son, my son.' The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). The vocal parts have lyrics written below them, and the piano parts have lyrics written below them as well. The score ends with a double bar line and a repeat sign.

Figure 2.14, mm. 32-33, choral “sobs” in *When David heard*

Difficulty Rating:

When David heard was given a difficulty rating of Medium/Hard for several reasons. The tuning in the piece is challenging, given the frequent use of dense 9th, 11th, and 13th chords, half step dissonances, and added tones (Figure 2.15).



Figure 2.15, m. 72, an eleventh chord in *When David heard*

The piece also contains frequent divisi of the six parts, requiring sufficient numbers in the tenor and soprano sections. In imitative sections in the piece there are instances where voices enter on the same pitches and in the same range as their counterparts. Voice exchanges like these imply an identical tone color and volume between 1st and 2nd voice parts in the sections, or a similar match between voice parts in different sections (soprano and alto, tenor and bass). Creating vocal uniformity can be challenging due to the differences in tone color inherent in higher and lower voice types.

Title: *Ecce Dedi Verbum Mea*

Composition Date: 2010, published 2011

Duration: 6.5 minutes

Scoring: SATB divisi, a cappella

Difficulty: Medium

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

The image displays two systems of musical notation for four vocal parts: Soprano, Alto, Tenor, and Bass. Each system consists of four staves. The first system shows the vocal ranges S1, A1, T1, and B1. The second system shows the vocal ranges S2, A2, T2, and B2. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various note values and rests. The Soprano part is in the treble clef, the Alto part is in the treble clef, the Tenor part is in the treble clef with an 8va marking, and the Bass part is in the bass clef.

Available Editions: Gentry Publications, JG2417

Dedication: Riverside City College Chamber Singers, Riverside CA, and John Byun, Director of Choral/Vocal Activities

First Performance: March 4, 2011 at Symphony Hall, Chicago, IL at the American Choral Directors Association National Conference.

Available Recordings: none available

Text and Translation:²²

Jeremiah 1:9-10

Ecce dedi verba mea in ore tuo:
ecce constitui te hodie super gentes
et super regna ut evellas
et destruas et disperdas et dissipes
et aedifices et plantes.

Behold, I have given my words in thy mouth:
Behold, I have set thee over the nations,
and over kingdoms,
to destroy, and to pull down,
and to build, and to plant.
Alleluia.

In this biblical text, God anoints Jeremiah as a prophet, saying that He will fill Jeremiah's mouth with His own words. God then charges the prophet to reform the nations and kingdoms by "pulling down" as well as "building" and "planting."

Liturgical Function:

An antiphon to be used at Matins on the Feast of the Nativity of St. John the Baptist.

An offertory chant to be used at the Common of One or Several Sovereign Pontiffs.

Structural Information:

Richard Burchard's *Ecce dedi verba mea* is through-composed with chordal structures on the word *Ecce* (Behold) that function as a unifying device. This important

²² This English translation appears on the choral octavo itself, Gentry Publications (JG2417)

word occurs at a fermata in m. 6 as well as at the beginnings of formal sections starting at m. 15 and m. 41 (See Figure 2.16). The repetition of the word *Ecce* (Behold) with notes of longer duration unifies the piece and highlights it as a stylistic marker which denotes the majority of the formal sections in the piece.

Text	Key	Section	Phrases
<i>Ecce dedi verba mea in ore tuo</i>	plainchant mode 3	A mm. 1-5	3+2
<i>Ecce dedi verba mea in ore tuo</i>	E-flat major	B mm. 6-14	1+8
<i>Ecce constitui super gentes et super regna:</i>	E-flat major	C mm. 15-29	4+4+2+4
<i>Ut evellas et destruas. et aedifices et plantes</i>	E-flat major	D mm. 29-40	8+4
<i>Ecce</i>	E-flat major	E mm. 41-46	2+2+2
<i>Alleluia</i>	E-flat major	F mm. 47-58	4+4+4
<i>Alleluia</i>	E-flat major	G mm. 59-71	4+2+3+4

Figure 2.16, Flowchart, *Ecce dedi verba mea*

Ecce dedi verba mea begins with an unadorned plainchant melody in the tenors and altos.

The chant source for *Ecce dedi verba mea* can be found in the 1962 *Liber Usualis* (Figure 2.17).²³



Figure 2.17, Plainchant melody of *Ecce dedi verba mea*, *The Liber usualis*²⁴

A modern transcription of this chant is given below (Figure 2.18). Lengthened pitches are retained in the transcription, where they are marked with *tenuto* symbols. Breath marks are transcribed as bar lines. Dotted neumes are transcribed as half notes.

²³ Catholic Church. *The Liber usualis: with introduction and rubrics in English*. Tournai: Desclee Co, 1961. Page 1122. Accessed December 12, 2016.

http://www.ccwatershed.org/media/pdfs/13/08/14/14-59-32_0.pdf.

²⁴ Ibid.

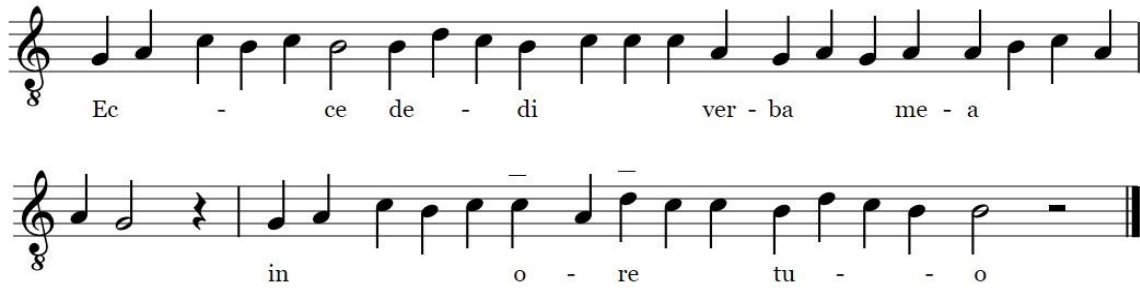


Figure 2.18, transcription of *Ecce dedi verba mea* chant in modern musical notation

This plainchant melody from the opening measures of *Ecce dedi verba mea* returns in mm. 64-67 in the Tenor 1 vocal line, suggesting a rounded form (Figure 2.19).

64 Freely *mp*

S lu - - - ia. Al -

A lu - - - ia. Al -

64 *mf* *mp* 3 Ec - - - ce - de -

T lu - - - ia. Al -

B lu - - - ia. Al -

Figure 2.19, mm. 64-65, plainchant melody in the Tenor 1 line in *Ecce dedi verba mea*

In this respect, the chant cannot be viewed as an incipit or introductory section in *Ecce dedi verba mea* but, rather, it serves as a part of the opening section of the piece. Another example of repeated melodic material that is used structurally occurs in a central section of the piece: mm. 15-23 and mm. 41-46 of *Ecce dedi verba mea* (which are virtually harmonically and melodically identical (Figure 2.20).

The figure displays two side-by-side musical staves for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The left staff shows measures 15-18, and the right staff shows measures 41-44. Both sections are in G-flat major (three flats) and 4/4 time. The vocal melody is identical in both sections, featuring a half note on G-flat, a half note on F, a half note on E-flat, and a half note on D. The lyrics 'ec - ce ec - ce' are written below the notes. The dynamics are marked 'p' (piano) at the beginning and 'mp' (mezzo-piano) at the end. A crescendo line is shown above the vocal parts, leading to a 'no breath' instruction. The bass part is mostly silent, with a few notes in the final measure of each section.

Figure 2.20, mm 15-18 and mm. 41-44, similarities between sections of *Ecce dedi verba mea*

Frequent text repetition of the words *Ecce* and *Alleluia* creates unity in this work. (The remaining text in *Ecce dedi verba mea* is relegated to a smaller structural role.) This emphatic lingering on the word *Ecce* is no doubt due in part to the repetition of the word in the original biblical text: *Ecce dedi verba mea in ore tuo: ecce constitui te hodie* (Behold, I have given my words in thy mouth: Behold, I have set thee over the nations.)

The dissonant D/E-flat minor second, the fermatas and the loud dynamic of the A-flat chordal exclamation on the word *Ecce* in m. 6 function as a unifying feature by recurring identically in all the vocal parts on the word *Alleluia* in m. 58. During the final

repetition in m. 58, the dissonant D/E-flat minor second interval is resolved (Figure 2.21).

This significant musical event thereby functions in two ways. First, it gives the piece harmonic resolution. Second, it musically links the setting of the word from the opening of the piece (*Ecce*) with the dynamically significant word from the final sections of the piece (*Alleluia*).

The image displays two musical staves, labeled 6 and 58, representing measures from the piece 'Ecce dedi verba mea'. Each staff is divided into four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat). In measure 6, the lyrics 'Ec - ce' are written under each part. A red box highlights the Soprano part, showing a dissonant D/E-flat minor second interval between the two notes. In measure 58, the lyrics 'lu - ia.' are written under each part. A red box highlights the Soprano part, showing a similar dissonant D/E-flat minor second interval. Both measures are marked with a fortissimo (ff) dynamic.

Figure 2.21, m. 6 and m. 58, harmonic resolution in *Ecce dedi verba mea*

In addition to these two climactic moments in m. 6 and m. 58, a third climax occurs in *Ecce dedi verba mea* on the word *destruas* (to destroy) (Figure 2.22). This climax is on a tonic E-flat chord and represents the third instance of a *fortissimo* dynamic marking.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 33 and 34. A red box highlights the first measure of each voice part, which contains a half note G4 (Soprano), F#4 (Alto), E4 (Tenor), and D4 (Bass) in B-flat major. The lyrics 'de stru - as, et' are written below the notes. The dynamic marking 'ff' is present above the first measure of each voice part.

Figure 2.22, mm. 33-34, dynamic climax in *Ecce dedi verba mea*

Together, these three moments constitute the dynamic highlights of the piece, and serve to establish the sense of a rounded form with a beginning, a middle section, and a final section, containing the return of previous musical material (section G contains material from section A).

Other formal similarities in *Ecce dedi verba mea* occur in the three-note ascending figure found in m. 25 in the alto voice. From its origin on the words *et super regna* (and above kingdoms), this small melodic cell becomes the primary melodic motive in the *Alleluia* of the piece beginning in m. 47. The motive appears again in the alto voice and returns at regular two-bar intervals until m. 63 (Figure 2.23).

The image displays two musical staves from a score, labeled 25 and 47. Each staff has four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). In measure 25, the Alto part has a three-note motive (G4, A4, B4) circled in red, with the instruction 'dim. poco a poco' above it. The lyrics 'et su - per' are written below the Alto part. In measure 47, the Alto part has a three-note motive (G4, A4, B4) circled in red, with the instruction 'mf cresc. poco a poco' above it. The lyrics 'Al - le - lu' are written below the Alto part. The Tenor and Bass parts also have lyrics 'et su - per' and 'Al - le - lu' respectively. The Soprano part is mostly silent in both measures.

Figure 2.23, m. 25 and m. 47, three-note motive in *Ecce dei verba mea*

This three-note motive is set to words bearing a textual similarity. The motive first appears at the words *et super* (“above” or “over”). It returns at the word *aedifices* (to build up), and again at the end of the piece on the word “alleluia,” an expression of praise toward God. All three of these words imply an upward direction in their implicit or explicit meanings, providing an example of subtle text painting.

Text painting also occurs in *Ecce dei verba mea* at the climax in m. 33 as all voices descend on the word *destruas* (“to pull down”) and the crumbling or falling voice parts portray this destruction musically. The following phrase after *destruas* contains text painting as well, as all voices ascend on the words *et aedifices et plantes* (to build and plant) depicting the construction of buildings, story upon story, and the sprouting of plants.

As a final note regarding this composition, there are similarities between this piece, *Ecce dedi verba mea*, and the piece *Creator alme siderum* (TTBB version). Although *Creator alme siderum*'s composition predates *Ecce dedi verba mea* by a decade, both pieces were published in 2011 by Gentry Publications, and they bear consecutive catalog numbers (JG2417 and JG2418). The similarities are: both begin with plainchant; both works share a common key (E-flat major); in the SATB version of *Creator alme siderum*, the plainchant is sung by both altos and tenors (as it is in *Ecce dedi verba mea*).

Difficulty Rating:

Although the piece *Ecce dedi verba mea* is entirely diatonic and rhythmically uncomplicated, the piece was given a Medium difficulty rating for two reasons. First, many of the phrases in the piece are lengthy, requiring great breath control, sustaining power, and requiring stagger-breaths. Young, inexperienced, or small choirs will find this music challenging, owing to the 8-part divisi throughout. In addition, the challenge of finding the first pitches of the choral entrance in m. 6 is significant. The opening plainchant melody ends on the pitch D. The chorus must then find their A-flat chord, in which the pitch D is a tritone above the root of the chord (Figure 2.24).

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat). The Soprano part has a triplet of eighth notes. The Alto and Tenor parts have a triplet of eighth notes. The Bass part has a triplet of eighth notes. The lyrics are 'a in o re tu o. Ec - ce'. A red box highlights a section of the score where the voices have a difficult voice leading, specifically the final 'Ec - ce' phrase. The dynamic marking 'ff' (fortissimo) is present. The tempo markings 'a tempo' and 'molto rit.' are also shown.

Figure 2.24, mm. 3-6, difficult voice leading in *Ecce dedi verba mea*

Title: *Creator Alme Siderum*

Composition Date: 1999, published 2011

Duration: 4 minutes

Scoring: TTBB divisi, a cappella

Difficulty: Medium

Vocal Ranges:

The image shows the vocal ranges for four parts: Tenor 1, Tenor 2, Baritone, and Bass. Each part is represented by a staff with a treble or bass clef and a key signature of two flats. The Tenor 1 and Tenor 2 parts are in the treble clef, while the Baritone and Bass parts are in the bass clef. The ranges are indicated by the notes on the staves.

Available Editions: Gentry Publications, JG2418

Dedication: none printed

First Performance: unknown

Available Recordings: none available

Text and Translation:²⁵

1a Creator alme siderum,
1b Aeterna lux credentium,
1c Jesu redemptor omnium,
1d Intende votis supplicum.

2a Qui daemonis ne fraudibus
2b periret orbis, impetu
2c Amoris actus, languidi
2d Mundi medela factus es.

3a Commune qui mundi nefas
3b Ut expiaries ad crucem
3c E Virginis sacrario
3d Intacta prodis victima.

4a Cuius potestas gloriae,
4b Nomenque cum primum sonat,
4c Et caelites et inferi
4d Tremente curvantur genu.

5a Te deprecamur, ultimae
5b Magnum diei Judicem,
5c Armis supernae gratiae
5d Defende nos ab hostibus.

6a Virtus, honor, laus, gloria,
6b Deo Patri cum Filio
6c Sancto simul Paraclito,
6d In saeculorum saecula.

1a Creator of the starry skies,
1b Your people's everlasting light,
1c Jesus, Redeemer of us all,
1d We pray you hear us when we call.

²⁵ This English translation appears on the choral octavo itself, Gentry Publications (JG2418)

2a When man was sunk in sin and death,
2b Lost in the depth of Satan's snare,
2c Love brought Thee down to cure our ills,
2d By taking of those ills a share.

3a Thou, for the sake of guilty men,
3b Causing Thine own pure blood to flow,
3c Didst issue from Thy virgin shrine
3d And to the cross a Victim go.

4a So great the glory of Thy might,
4b If we but chance Thy name to sound,
4c At once all heaven and hell unite
4d In bending low with awe profound.

5a Great Judge of all! In that last day,
5b When friends shall fail and foes combine,
5c Be present then with us, we pray,
5d To guard us with Thine arm divine.

6a Power, honor, praise, and glory,
6b To God the Father and the Son,
6c And also to the holy Paraclete,
6d While eternal ages run.

Liturgical Function:

This text is traditionally sung at Vespers during Advent.

Structural Information:

The text of *Creator alme siderum* is from a 7th-century Vespers hymn for the first Sunday of Advent. The hymn is comprised of six four-line stanzas, each with varying rhyme schemes. Every line of the hymn's Latin text contains eight syllables and Burchard's setting of this text also includes a twofold Amen in the closing four bars.

The text of *Creator alme siderum* addresses Christ as the Everlasting Light, imploring Him to be present on judgment day. At the close of the hymn, the sixth verse parallels the

text of the Lesser Doxology that appears in the Catholic liturgy after psalms or canticles.²⁶

Though the sixth verse text is not a direct quote of the Lesser Doxology, the parallelism is significant because Burchard's setting also references the historical performance practice of alternatim, a traditional method for performing Psalms. The formal structure of *Creator alme siderum* can be seen in the diagram below (Figure 2.25).

Text	Key	Measure	Phrases	Texture
<i>Creator alme siderum, Aeterna lux credentium, Jesu, Redemptor omnium, Intende votis supplicum</i>	E-flat major	1-8	2+2+2+2	Monophonic
<i>Qui daemonis ne fraudibus Periret orbis, impetu Amoris actus, languidi Mundi medela factus es.</i>	E-flat major	9-19	4+4+2	Homorhythmic
<i>Commune qui mundi ne fas Ut expiaries, ad crucem E Virginis sacrario Intacta prodis victima.</i>	E-flat major	19-27	2+2+2+2	Monophonic
<i>Cujus potestas gloriae, Nomenque cum primum sonat, Et caelites et inferi Tremante curvantur genu.</i>	E-flat major	28-43	4+4+8	Homorhythmic
<i>Te deprecamur, ultimae Magnum diei judicem, Armis supernae gratiae Defende nos ab hostibus.</i>	E-flat major	44-51	2+2+2+2	Monophonic
<i>Virtus, honor, laus, gloria Deo Patri cum Filio, Sancto simul Paraclito, In saeculorum saecula. Amen.</i>	E-flat major	52-69	4+3+3+2 +2+2	Homorhythmic

Figure 2.25, Flowchart, *Creator alme siderum* (TTBB version)

²⁶ The Lesser Doxology's text is "Glory be to the Father, and Son, and to the Holy Spirit, which now and ever shall be world without end both now and evermore."

Burchard's musical setting honors the strophic form of the *Creator alme siderum* text through changes in texture and also pays homage to early music performance techniques by employing alternatim verses. In his setting, odd-numbered verses are sung in plainchant and even-numbered verses are sung in four-part choral homophony.

The plainchant source for the odd-numbered verses is found in the *Liber Usualis* (Figure 2.26).²⁷

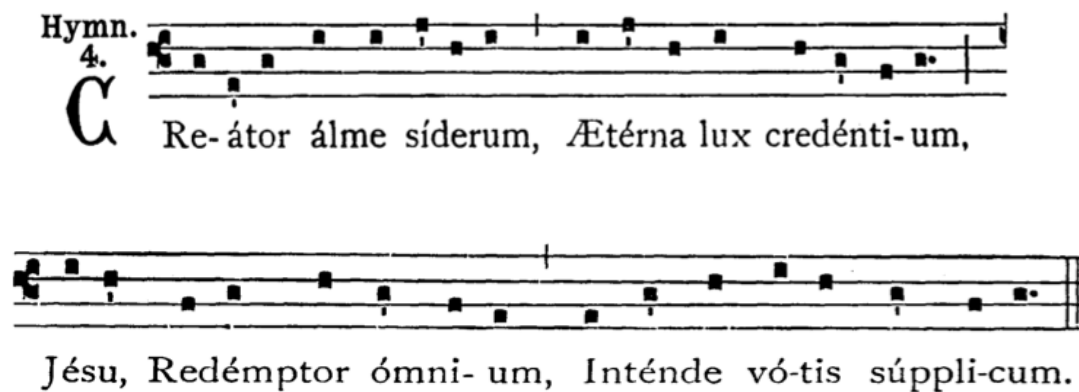


Figure 2.26, the plainchant *Creator alme siderum*, *The Liber Usualis*²⁸

A transcription of this chant in modern notation can be seen below (Figure 2.27). Bar lines in the transcription indicate breaths as marked in the chant source.

²⁸ *Liber Usualis*, pages 324-5.



Figure 2.27, a transcription of the *Creator alme siderum* chant in modern musical notation

From the original source, the chant melody is transposed down a major third in its appearance in the odd-numbered verses of Burchard's *Creator alme siderum*. The even-numbered verses are set in choral homophony which is contrasting to the *Creator* plainchant: The chant in the odd-numbered-verses consists overwhelmingly of stepwise motion, but Burchard's writing in the four-part verses contains many leaps of fourths and fifths in the first tenor part (Figure 2.28).

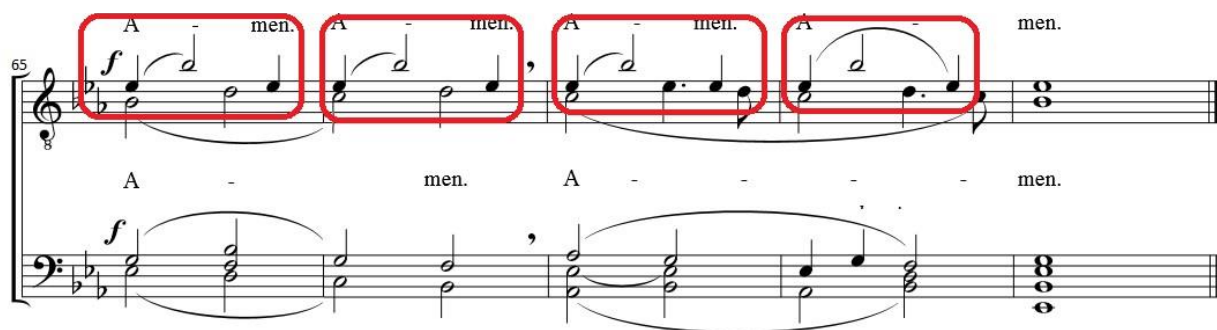


Figure 2.28, mm. 65-69, leaps of fifths in *Creator alme siderum*

The baritone and bass parts quite frequently consist of open fifths between the two parts, and parallel fifths occur in the part-writing which sound similar to parallel organum. These fifths create richness in the harmony when they are in the lowest vocal lines (Figure 2.29).

The image shows a musical score for two parts, likely baritone and bass, in a 3/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The score is for measures 17, 18, and 19. The lyrics are "Mun - di me - de - la fac - tus es. ———". In measure 18, the baritone and bass parts form a parallel fifth. This pair of notes is highlighted with a red rounded rectangle. Above the bass staff, there is a bracket with the number "3" indicating a triplet of eighth notes in measures 17 and 18. The notation includes various note values, rests, and a fermata over the final note in measure 19.

Figure 2.29, mm. 17-19, parallel fifths in *Creator alme siderum*

The contrast in texture and melodic contour between the homophonic choral verses and the unadorned plainsong verses creates musical interest.

Overwhelmingly, in the homophonic verses Burchard's upper voice parts tend to be more active in terms of melodic contour, and the lower parts to act as a foundation for the harmonic structure. Thus, the upper tenor voice contains the most disjunct melodic content in Burchard's setting (or the soprano voice, in the SATB setting). In *Creator alme siderum*, leaps of fifths occur in the first tenor part, from E-flat to B-flat or vice versa (Figure 2.28 above). These leaps occur in measures 13, 54, and a total four additional times

during the closing “Amen.” This intervallic leap may have been derived from the plainchant melody found in the opening triad of the first bar (Figure 2.30).

Freely (♩ = 62-66)

TENOR I
TENOR II

1. Cre - a - tor al - me sid - e - rum,

BARITONE
BASS

Figure 2.30, mm. 1-2, triadic outline of the plainchant melody in *Creator alme siderum*

The homophonic verses of *Creator alme siderum* have three additional characteristics which serve as contrasts to the monophonic verses. The homophony of the choral parts in the even-numbered verses may again pay homage to alternatim musical practices of the past since alternating verses were frequently performed on the organ. Second, the meter changes are frequent, using quadruple, triple, and duple meters in these homophonic sections, resulting in the metrical stresses of the music aligning with stresses of the Latin text (Figure 2.31). In m. 63, the triple meter of the sixth verse *Virtus, honor, laus gloria* gives way to quadruple meter at the words *In saeculorum saecula*.

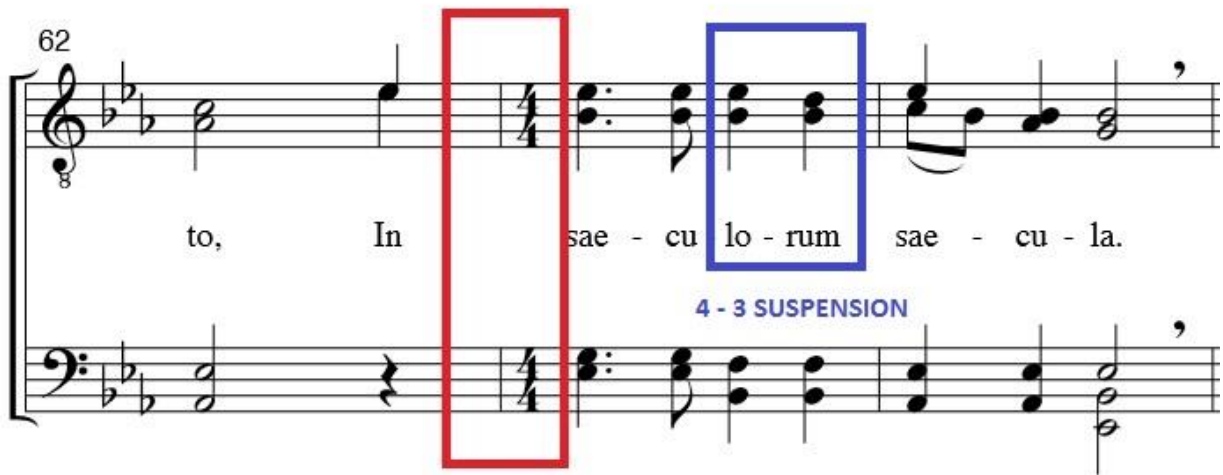


Figure 2.31, mm. 62-64, highlighting of stressed syllables in *Creator alme siderum*

Dissonance is also employed in *Creator alme siderum* to highlight stressed syllables. In Figure 2.31, the third syllable of *saeculorum* (m. 62) has a 4-3 harmonic suspension. Such accentuation of text stress through harmonic dissonance is a hallmark of Burchard's style, as it occurs in other instances in this, and other works by him. Additional examples of this dissonance being used to accentuate text stresses occur in *Creator Alme Siderum* in m. 10 (*daemonis*), m. 11 (*fraudibus*), m. 14 (*orbis*), m. 15 (*amoris*) and m. 18 (*factus*). All examples listed are contained in a single verse of ten measures of music, illustrating the pervasiveness of this stylistic trait in Burchard's music (Figure 2.32).

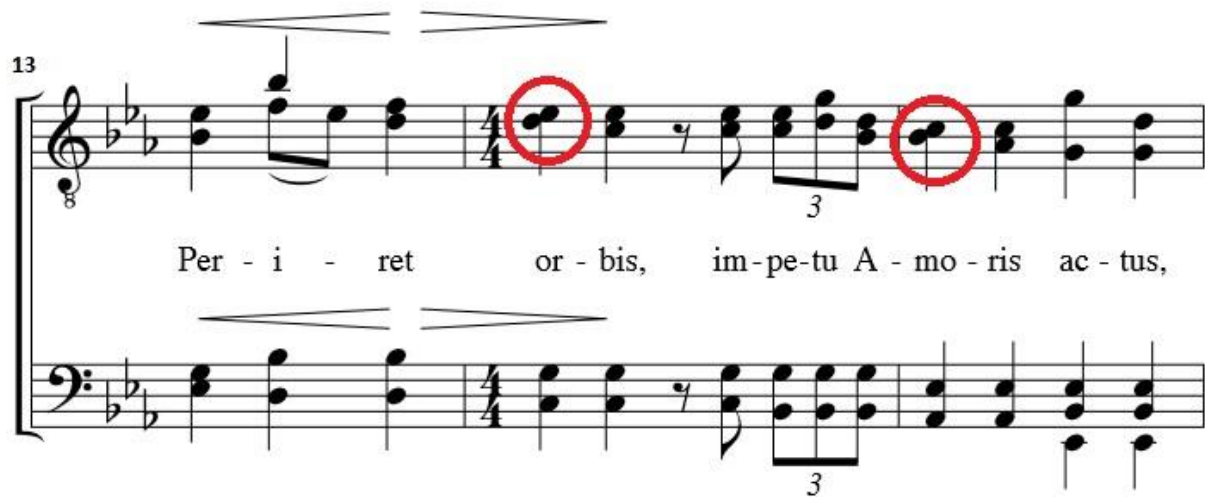


Figure 2.32, mm. 13-15, dissonance highlighting text stress in *Creator alme siderum*

The poetic structures of each line of text are also respected in the musical setting of *Creator alme siderum*. Here, Burchard sets the ends of octosyllabic lines of text in either long notes or rests, creating a sense of repose at the end of each line of text (Figure 2.33)



Figure 2.33, mm. 17-19, long notes at ends of phrases in *Creator alme siderum*

Long notes occur at the end of lines of text seventeen times during this short piece. This treatment of final notes of phrases in the homophonic, even-numbered verses forms both a visual and musical parallel with Burchard's transcription of the chant melody in odd-numbered verses, where the final syllable of each line of text is transcribed as a long note followed by a rest (Figure 2.34).

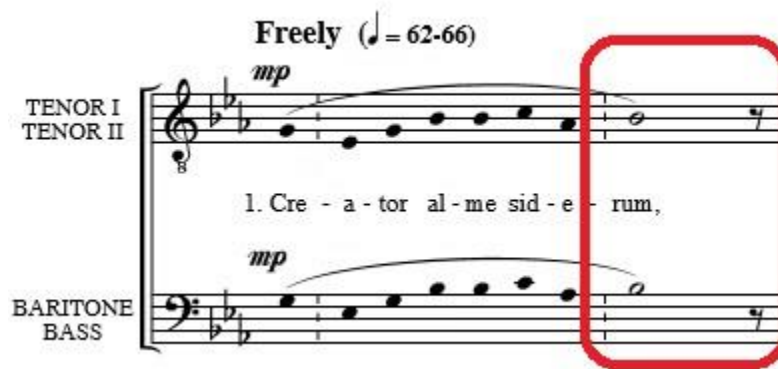


Figure 2.34 mm. 1-3, long notes in the chant transcription in *Creator alme siderum*

The preservation of individual octosyllabic lines of text as predictable phrases followed by long notes and rests could become repetitive in *Creator alme siderum*, but in this setting musically elided phrases break the predictability and repetition inherent in the repetitive syllabic structure and use of long note phrase endings mentioned above. Examples of these elisions occur between lines 2b and 2c of the text, where there is an opportunity to dovetail the text in the original Latin (Figure 2.35). The capitalized word *Amoris* (Love) is the beginning of the poetic line 2c.

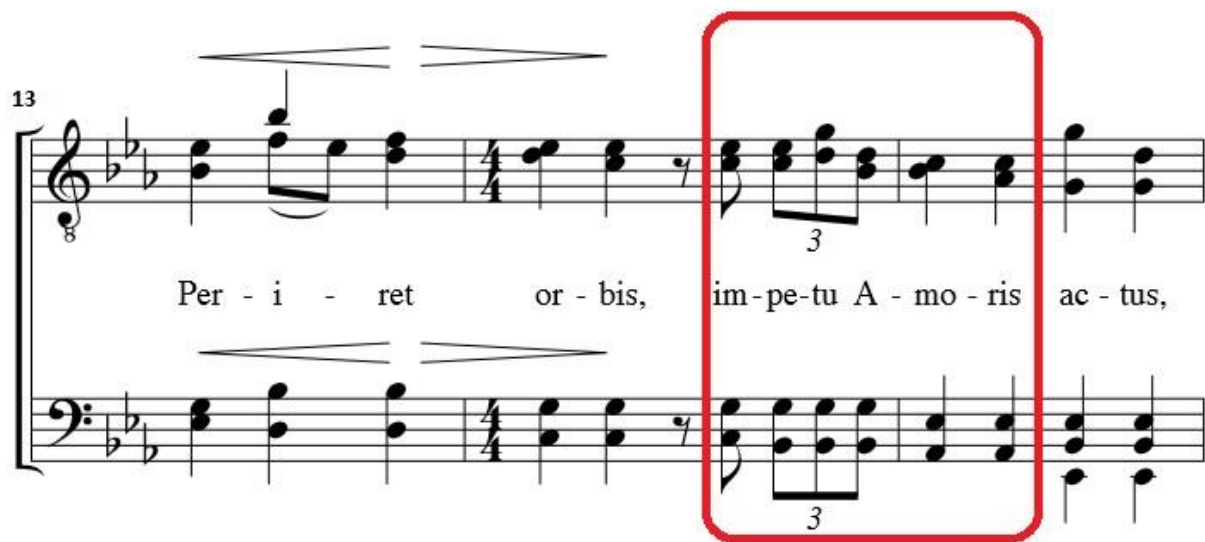


Figure 2.35 mm. 13-15, elided lines of text in *Creator alme siderum*

The two lines of text have been combined into one musical phrase. Such elision occurs again between lines 4c and 4d of the Advent hymn, forming larger musical phrases offering variation in this musical setting (Figure 2.36).

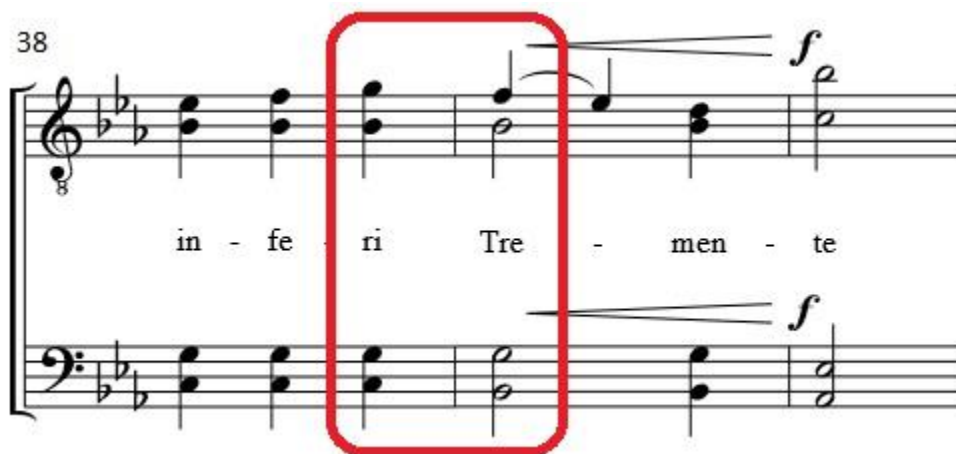


Figure 2.36, mm. 38-40, musical elision of lines 4c and 4d in *Creator alme siderum*

These phrase contrasts underscore inherent contrasts in the even- and odd-numbered verses. The verses also have contrasting dynamic markings (*mezzo piano* in the plainchant verses with louder dynamic markings in the four-part sections).

In terms of text painting, the word “Glory” is highlighted twice in *Creator alme siderum* (Figure 2.37): *Gloriae* in mm. 30-31 is the first *forte* dynamic in *Creator alme siderum*, and *Gloria* in mm. 54-55 is the climax of the entire piece and the loudest dynamic marking (*fortissimo* in m. 55).

The image displays two musical staves from a score for 'Creator alme siderum'. The first staff, starting at measure 30, shows a vocal line and a piano accompaniment. The vocal line has the lyrics 'glo - ri - ae,'. A red box highlights the final measure of this phrase, which is marked with a forte 'f' dynamic. The second staff, starting at measure 54, also shows a vocal line and piano accompaniment. The vocal line has the lyrics 'glo - ri - a'. A red box highlights the final measure of this phrase, which is marked with a fortissimo 'ff' dynamic. Both staves include a 'cresc.' (crescendo) marking before the climactic measure.

Figure 2.37, mm. 30-31, and mm. 54-55, musical climaxes in *Creator alme siderum*

These two instances of the word “Glory” (*Gloria* and *Gloriae*, respectively) are set with nearly identical harmonies, further strengthening their textual and dynamic similarities.

The harmonic language of Burchard’s music is diatonic, and in the case in the piece *Creator alme siderum* there are no tones in the octavo outside of the key of A-flat major. Dissonance is controlled in Burchard’s music through the use of common practice period principles of passing tones, accented passing tones, preparations, suspensions, and resolutions.

There are moments where the voice leading in *Creator alme siderum* is unconventional by common practice period standards, such as the descending leap of a fourth in the first tenor part, occurring on the last beat of mm. 15, 59, and 61 (Figure 2.38).

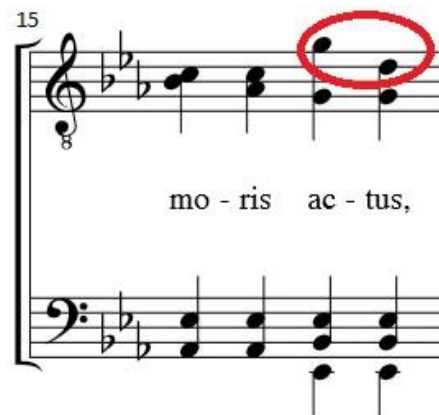


Figure 2.38, m. 15, unconventional descending leap in *Creator alme siderum*

In these three instances, the first tenor part descends by the interval of a fourth to become the seventh of a chord. These recurring intervallic leaps provide motivic unity to the piece.

There is a similar instance in *Creator Alme Siderum* where another descending interval's dissonance is unprepared—the descending fifth in the first tenor part of the final Amen. On the fourth beat of measures 65, 66, and 68. Here, the first tenor part repeatedly leaps downward to a non-chord tone (Figure 2.39). The effect creates a dissonance typical of Burchard's writing.

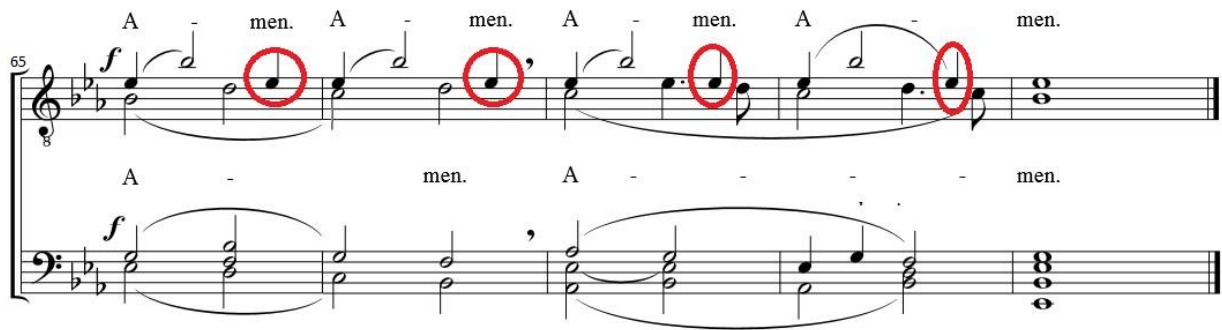


Figure 2.39, m. 65-69, descending leap into dissonance in *Creator alme siderum*

Difficulty Rating:

Creator alme siderum is rated Medium due to the high tessitura of the first tenor part and melodic leaps into dissonant pitches. Numerous high B-flat₄ pitches are required to be sung more than ten times during the work. These high tenor notes appear at moments marked *forte* or *fortissimo*. One alternative might be to perform the TTBB version of *Creator alme siderum* one semitone lower than written, beginning the opening chant verse on the pitch F#. This will mean a low D₂ for the Bass 2 part several times during the piece, but it will reduce the range of the first tenor part to a more manageable A₄.

Title: *Creator Alme Siderum*

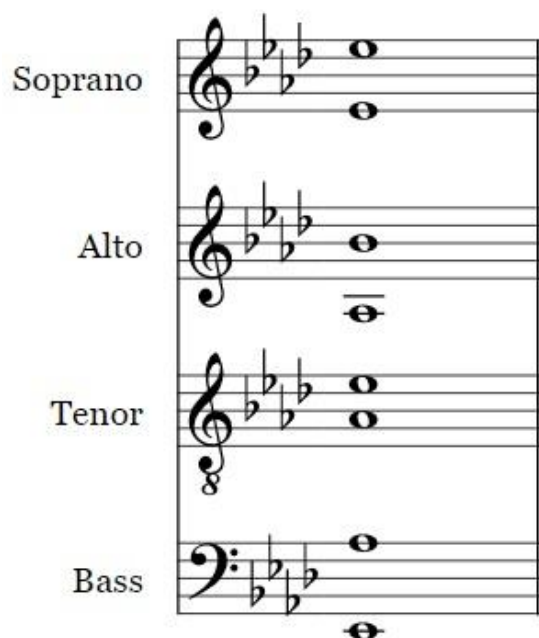
Composition Date: 1999, published 2011

Duration: 4 minutes

Scoring: SATB divisi, a cappella

Difficulty: Easy

Vocal Ranges:



The image displays a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. The key signature for all parts is B-flat major, indicated by two flat symbols (B-flat and E-flat) at the beginning of each staff. The Soprano part begins with a half note on G4, followed by a whole note on A4. The Alto part begins with a half note on E4, followed by a whole note on D4. The Tenor part begins with a half note on C3, followed by a whole note on B2. The Bass part begins with a half note on G2, followed by a whole note on F2. The Tenor staff has an '8' below the first measure, indicating an octave shift.

Available Editions: Gentry Publications, JG2405

Dedication: none printed

First Performance: unknown

Available Recordings: none available

Text and Translation:²⁹

1a Creator alme siderum,
1b Aeterna lux credentium,
1c Jesu redemptor omnium,
1d Intende votis supplicum.

2a Qui daemonis ne fraudibus
2b periret orbis, impetu
2c Amoris actus, languidi
2d Mundi medela factus es.

3a Commune qui mundi nefas
3b Ut expiaries ad crucem
3c E Virginis sacrario
3d Intacta prodis victima.

4a Cuius potestas gloriae,
4b Nomenque cum primum sonat,
4c Et caelites et inferi
4d Tremente curvantur genu.

5a Te deprecamur, ultimae
5b Magnum diei Judicem,
5c Armis supernae gratiae
5d Defende nos ab hostibus.

6a Virtus, honor, laus, gloria,
6b Deo Patri cum Filio
6c Sancto simul Paraclito,
6d In saeculorum saecula.

1a Creator of the starry skies,
1b Your people's everlasting light,
1c Jesus, Redeemer of us all,
1d We pray you hear us when we call.

2a When man was sunk in sin and death,
2b Lost in the depth of Satan's snare,
2c Love brought Thee down to cure our ills,
2d By taking of those ills a share.

3a Thou, for the sake of guilty men,
3b Causing Thine own pure blood to flow,
3c Didst issue from Thy virgin shrine
3d And to the cross a Victim go.

²⁹ This English translation appears on the choral octavo itself, Gentry Publications (JG2418)

4a So great the glory of Thy might,
4b If we but chance Thy name to sound,
4c At once all heaven and hell unite
4d In bending low with awe profound.

5a Great Judge of all! In that last day,
5b When friends shall fail and foes combine,
5c Be present then with us, we pray,
5d To guard us with Thine arm divine.

6a Power, honor, praise, and glory,
6b To God the Father and the Son,
6c And also to the holy Paraclete,
6d While eternal ages run.

Liturgical Function:

This text is traditionally sung at Vespers during Advent.

Structural Information:

The men's choir version of this *Creator alme siderum* was composed before the SATB version, and the SATB version is an exact transposition of the TTBB title, up a perfect fourth from the key of E-flat major to A-flat major. The SATB version of this composition works well in the ranges of the voice parts, making few demands in terms of tessitura. The structural information for the SATB version is therefore identical to that previously provided for the TTBB work, except for the tonal center.

The plainchant melody from the opening of the SATB version is transposed up a semitone from the chant source in the *Liber Usualis*, and in the performance notes for this setting a few tenors are instructed join the altos, perhaps to give support to the low tessitura of the plainchant for the female voices (odd-numbered verses 1, 3, and 5). The

same formal sections which were apparent in the TTBB version of *Creator alme siderum* also appear in this SATB transposition (Figure 2.40).

Text	Key	Measure	Phrases	Texture
<i>Creator alme siderum, Aeterna lux credentium, Jesu, Redemptor omnium, Intende votis supplicum</i>	A-flat major	1-8	2+2+2+2	Monophonic
<i>Qui daemonis ne fraudibus Periret orbis, impetu Amoris actus, languidi Mundi medela factus es.</i>	A-flat major	9-19	4+4+2	Homorhythmic
<i>Commune qui mundi ne fas Ut expiaries, ad crucem E Virginis sacrario Intacta prodixit victima.</i>	A-flat major	19-27	2+2+2+2	Monophonic
<i>Cujus potestas gloriae, Nomenque cum primum sonat, Et caelites et inferi Tremante curvantur genu.</i>	A-flat major	28-43	4+4+8	Homorhythmic
<i>Te deprecamur, ultimae Magnum diei judicem, Armis supernae gratiae Defende nos ab hostibus.</i>	A-flat major	44-51	2+2+2+2	Monophonic
<i>Virtus, honor, laus, gloria Deo Patri cum Filio, Sancto simul Paraclito, In saeculorum saecula. Amen.</i>	A-flat major	52-69	4+3+3+2 +2+2	Homorhythmic

Figure 2.40, Flowchart (SATB version), *Creator alme siderum*

Difficulty Rating:

The SATB transposition of *Creator alme siderum* has been given a difficulty rating of Easy. The piece has no rhythmic or tessitura challenges. It is entirely diatonic and can be easily taught to a beginner or intermediate choir. Only a few phrases in *Creator alme*

siderum are somewhat lengthy, but most of the phrases are of moderate length. The harmonic challenges are slight, consisting of a few leaps by the soprano voice into unprepared dissonances.

Title: *Ubi Caritas*

Composition Date: 2011, published 2012

Duration: 7 minutes

Scoring: SSAATBB, a cappella

Difficulty: Medium

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

The image displays two systems of musical notation for four vocal parts: Soprano, Alto, Tenor, and Bass. Each system consists of four staves, one for each voice part. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values (half notes, quarter notes, and eighth notes). The Soprano part is written in the treble clef, the Alto in the treble clef, the Tenor in the treble clef with an octave 8 below the staff, and the Bass in the bass clef. The first system shows the initial notes of the piece, and the second system shows a continuation of the melody.

Available Editions: Pavane, P1427

Dedication: The 2011-12 California All-State Choir

First Performance: March 24, 2012, Lake Avenue Church, Pasadena, CA at the California Chapter of the American Choral Directors Association 2012 All State Choir Festival.

Available Recordings: none available

Text and Translation:

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsulemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus:
Gaudium quod est immensum, atque probum,
Saecula per infinita saeculorum. Amen.

Where charity and love are, God is there also.
We are gathered into one love of Christ.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we also love each other with a sincere heart.

Where charity and love are, God is there also.
As we are gathered into one body,
Be cautious, lest we be divided in mind.
Let evil impulses cease, let controversy cease,
And may Christ our God be in our midst.

Where charity and love are, God is there also.
May we with the blessed saint,
See in glory Thy face, O Christ our God:
The joy that is immense and good,
From age through infinite age. Amen.

Liturgical Function: This text is traditionally sung at the Washing of the Feet on Maundy Thursday.

Structural Information:

Ubi caritas begins with a composed melody in the style of a Gregorian chant in the soprano voice. This melody is not a borrowed *cantus firmus* as before. Instead, it is freely-composed. The musical sections of *Ubi caritas* are clearly defined by the phrase structures in the piece (Figure 2.41), and the *subito* dynamic changes often underscore sectional changes. *Ubi caritas* remains in the key of G major throughout, and once again, meter is used to accommodate the stresses of the Latin text.

Text	Key	Section	Phrases
<i>Ubi caritas et amor Deus ibi est. Congregavit nos in unum Christi amor.</i>	G major	A mm. 1-13	5+7
<i>Exsultemus et in ipso jucundemur. Timeamus, et amemus Deum vivum.</i>	G major	B mm. 13-25	6+7
<i>Et ex corde diligamus nos sincero.</i>	G major	C mm. 26-32	7
<i>Ubi caritas et amor, Deus ibi est. Simul ergo cum in unum congregamur: Ne nos mente dividamur, caveamus.</i>	G major	D mm. 33-53	5+5+9+2
<i>Cessent iurgia maligna, cessent lites. Et in medio nostri sit Christus Deus. Ubi caritas et amor Deus ibi est.</i>	G major	E mm. 54-67	4+4+6
<i>Simul quoque cum beatis videamus Glorifianter vultum tuum,</i>	G major	F mm. 68-79	5+7
<i>Christe Deus</i>	G major	C' mm. 80-87	8
<i>Gaudium quod est immensum, atque probum, Saecula per infinita saeculorum. Amen.</i>	G major	E' mm. 88-95	4+4
<i>Amen.</i>	G major	CODA mm. 96-105	10

Figure 2.41, Flowchart, *Ubi caritas*

The opening chantlike melody in the soprano at the beginning of *Ubi caritas* returns later in the piece and serves as a unifying device (Figure 2.42).



Figure 2.42, mm. 1-5, freely-composed chantlike melody in *Ubi caritas*

This chantlike melody should not be interpreted as an incipit or a musical introduction, as it returns throughout the composition and proceeds directly into the first verse of text without a clear break in the musical fabric. Therefore, the newly composed “chant” melody belongs to Section A of the music.

In Burchard’s works, verse structures in the text are typically honored in the phrase and formal structures of the pieces, creating formal sections. These sections are frequently delineated by dynamic markings. In *Ubi caritas*, the musical transition between verses one and two is highlighted by the *subito forte* dynamic in m. 33.

Another method used to create a sense of form is the setting of similar portions of the text with similar musical fabrics. The choral parts in mm. 39-43 share a common harmony and phrase length with mm. 8-12 (Figure 2.43). This similarity links the beginning of verse two (approached with declamatory block chords) with the beginning of verse one (approached with the lone, chantlike melody in the soprano voice).

Figure 2.43, mm. 9-12 and 40-43, musical repetition in *Ubi caritas*

There is a subtle parallelism in the text of verses 1 and 2 at this important point when the text of the first verse here is *nos in unum Christi amor* (we are gathered in one love of Christ) and the second verse's text is *cum in unum congregamur* (we are gathered into one body). Rhyme scheme and metrical similarities of the text aside, both phrases state that the followers of Christ are "gathered into one." These textually related phrases are linked by musical repetition (Figure 2.43). In a subtle example of text painting, the musical fabric of both verses is "gathered into one," shared musical idea.

The musical transition between the second and third verse is a rare example in the works examined where the transition between verses of text is enjambed. Only the presence of the opening chantlike soprano melody (now in the tenor voice) signifies the progression of the music onward into the third verse of text (Figure 2.44).

Figure 2.44 shows a musical score for five voices (S1, S2, A, T, B) in 3/4 time, measures 62-64. The score is for the opening melody of verse 3 in *Ubi caritas*. The lyrics for each voice part are: S1: us. et a - mor De -; S2: us. et a - mor; A: us. et a - mor; T: U - bi - ca - ri - tas et a - mor; B: us et a - mor. The dynamic is marked *mp*. The tenor voice (T) is highlighted with a red box, showing the phrase 'U - bi - ca - ri - tas et a - mor'.

Figure 2.44, mm. 62-64, opening melody signifying the beginning of verse 3 in *Ubi caritas*

The return of the opening chantlike in the tenor voice at this point articulates the text parallelism in the first line of each verse. (Each verse begins with the same phrase, *Ubi caritas et amor Deus ibi est.*) The opening melody's reprise clearly signals the beginning of this new verse, despite the dovetailing of the text and music.

The "Amen" functions as a coda in the final section of *Ubi caritas* which is composed of successive, freely imitative melodies. The melodic lines in the "Amen" do not appear elsewhere in the work, although the tenor voice contains one final statement of the opening chantlike melody from the soprano voice part (Figure 2.45).

uniformly sensitive to the stresses in the Latin, but in mm. 26-29 the stresses of the Latin words are obscured. In Burchard's music, the Latin phrase *et ex corde diligamus* (may we love each other with a sincere heart) receives the following scansion: *et ex corde diligamus*. In the following figure (Figure 2.46A), the soprano voice from mm. 26-29 is shown. A solution by the author is offered below (Figure 2.46B).

A

26 *mp* 27 28 29

Et ex cor - de di - li - ga - mus

B

26 *mp* 27 28 29

Et ex cor - de di li - ga - mus

Figures 2.46A and 2.46B, mm. 26-29 soprano voice, *Ubi caritas* by Richard Burchard

Difficulty Rating:

Ubi caritas was given a difficulty rating of Medium due to the long phrases that must be sustained. Breath management across the vocal ensemble is a primary consideration when programming this work. The divisio in *Ubi caritas* occur at dynamic climaxes in

phrases; when the composer gives the written directive for more volume, the voice part division has the effect of reducing the volume. *Ubi caritas* is entirely diatonic and can be taught solely with solfege to an ensemble.

Title: *O Vos Omnes*

Composition Date: 2011, published 2011

Duration: 7 minutes

Scoring: SATB divisi, a cappella

Difficulty: Medium/Hard

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

The image displays a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is presented in two systems, each with four staves. The first system shows the initial notes for each part, while the second system shows the continuation of the melody. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 8/8. The Soprano part is in the treble clef, the Alto part is in the treble clef, the Tenor part is in the treble clef with a 8 below it, and the Bass part is in the bass clef. The notes are primarily half notes and whole notes, with some eighth notes in the Soprano and Alto parts.

Available Editions: Pavane Publishing, P1432

Dedication: Riverside City College Chamber Singers, Riverside, CA, John Byun, Director of Choral/Vocal Activities

First Performance: November 3, 2011, Griffin Concert Hall, Colorado State University, Fort Collins, CO at the National Collegiate Choral Organization National Conference.

Available Recordings: none available

Text and Translation:³⁰

Adapted from Lamentations 1:12

O vos omnes qui transitis per viam,
Attendite, et videte:
Si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.
Si est dolor similis sicut dolor meus.

O all you who pass along this way,
Attend and see:
If there is any sorrow like my sorrow.
Take note, all people, and see my sorrow,
If there is sorrow like my sorrow.

Liturgical Function:

Tenebrae response for Holy Saturday

Structural Information:

The musical form of *O vos omnes* is ternary, as shown in the flowchart below (Figure 2.47). Both musical material and text from the opening section are repeated at the close of the work.

³⁰ This English translation appears on the choral octavo itself, Pavane Publishing (P1432)

Text	Key	Measure	Phrases	Section
<i>O vos omnes qui transitis per viam, Attendite, et videte:</i>	E-flat minor	1-6	3+3	Introduction (plainsong chant)
<i>O vos omnes qui transitis per viam</i>	E-flat minor moving to G-flat major	7-24	2+2+2+5+7	A
<i>Si est dolor sicut dolor meus. Attendite, universi populi, et videte dolorem meum. Si est dolor sicut dolor meus</i>	G-flat major	25-54	4+9+8+4+6	B
<i>O vos omnes qui transitis per viam</i>	E-flat minor moving to G-flat major	55-73	2+2+2+5+8	A'

Figure 2.47, Flowchart, *O vos omnes*

Burchard's *O vos omnes* setting begins with a plainchant quotation which, like *Creator Alme Siderum*, is scored for both altos and tenors in unison. The chant in *O vos omnes* is transposed up a tritone from the chant source in the *Liber Usualis* (Figure 2.48). Unlike the use of plainchant in other Burchard works studied here, the *O vos omnes* chant melody is not used in the composition. Instead, it is merely an incipit or introduction to the work.

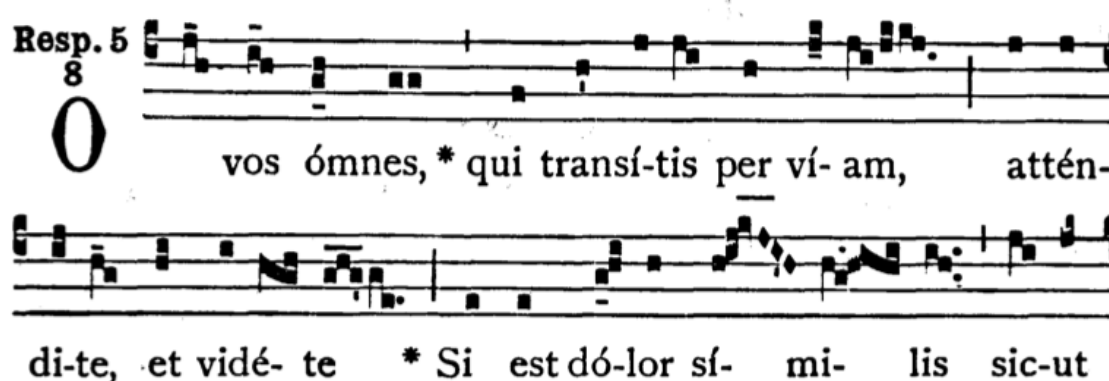


Figure 2.48, *O vos omnes* chant source from the *Liber Usualis*³¹

³¹ *Liber Usualis*, page 767.

There is a slight variation in the word *videte* between the original source (transcribed below) and its quotation in the opening measures of *O vos omnes*.



Figure 2.49, transcription of *O vos omnes* chant in modern musical notation

Following the opening chant quotation in Burchard's *O vos omnes* are a series of diatonic chords in the key of E-flat minor (Figure 2.50). The inner voice parts in these chords feature downward motion against static tones in other voices, perhaps depicting the sorrowful text. These chords comprise a threefold repetition of the opening words of text *O vos omnes* (O all you), each building dynamically. In the first statement, sopranos and altos carry through while tenors and basses decrescendo *al niente* before the fermata (Burchard directs the tenors and basses at the asterisk in this example to avoid voicing the "s" at the end of the word *omnes*). In the second statement of the same text in mm. 9-10, the men's and women's roles are reversed. The third statement in mm. 11-12 continues the generally rising tessitura of these exclamations, and the three statements reach their dynamic and

harmonic climax on the ninth chord with an added sixth (the pitch A-flat) in m. 12 (the final chord of the third statement).

Mournful, stately ♩ = 48

Full choir O all you

A *mp* *mf* *mf* *ff*

S
O vos o - mnes O vos o - mnes* O vos o - mnes

A
O vos o - mnes O vos o - mnes* O vos o - mnes

T
O vos o - mnes* O vos o - mnes O vos o - mnes

B
O vos o - mnes* O vos o - mnes O vos o - mnes

Figure 2.50, mm. 7-12, threefold repetition of the opening text in *O vos omnes*

The return of the rising statements shown above constitutes the return of the A section of the piece.

O vos omnes stays in the key of E-flat minor until the words *si est dolor* (if there is any sorrow) when the piece modulates to the related key of G-flat major. The new key arrives definitively at the fortissimo dynamic marking in m. 41 (Figure 2.51).

Figure 2.51 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G-flat major, measures 39-42. The score is highlighted with a red box. The lyrics are: "do - lor me - us At - ten - di te, u -". The key signature has two flats (B-flat and E-flat). The tempo is marked "ff" (fortissimo). The Soprano part has a fermata over measure 40. The Alto part has a fermata over measure 40. The Tenor part has a fermata over measure 40. The Bass part has a fermata over measure 40.

Figure 2.51, mm. 39-42, the key of G-flat major established in *O vos omnes*

The recapitulation of this same musical material (mm. 55-65) is approached via a deceptive cadence, and the key of E-flat minor returns.

Written during consecutive years, 2011 and 2010, respectively, *Ecce dedi verba mea* and *O vos omnes* both begin with forceful, dissonant cluster chords followed by silence (Figure 2.52).

6 *ff* Ec - ce

ff Ec - ce

ff Ec - ce

ff Ec - ce

Ecce dedi verba mea

mf 11 *ff* 12 O vos o - mnes

mf *ff* O vos o - mnes

mf *ff* O vos o - mnes

mf *ff* O vos o - mnes

O vos omnes

Figure 2.52, similarities in m. 6 of *Ecce dedi verba mea* and mm. 11-12 of *O vos omnes*

The opening statements return at the end of both compositions, creating rounded forms. In *O vos omnes*, the opening tripartite proclamation appears unaltered at the end of the piece, returning in mm. 55-60 (Figure 2.53).

♩ = 48

55

mp *mf* *mf* *ff*

S
O vos o - mnes O vos o - mnes* O vos o - mnes

A
O vos o - mnes O vos o - mnes* O vos o - mnes

T
O vos o - mnes* O vos o - mnes O vos o - mnes

B
O vos o - mnes* O vos o - mnes O vos o - mnes

Figure 2.53, mm. 55-60, an unaltered reprise in *O vos omnes*

In *Ecce dedi verba mea*, the opening dissonant chord receives the text “Alleluia” when it returns in m. 58 (Figure 2.54).

57 *molto rit.* *fff*
 S ia. Al - le - lu - ia.
 A *molto rit.* *fff*
 ia. Al - le - lu - ia.
 56 *molto rit.* *fff*
 T ia. Al - le - lu - ia.
 B *molto rit.* *fff*
 ia. Al - le - lu - ia.
Ecce dedi verba mea

mf *ff*
 S 59 O vos o - mnes 60
 A *mf* *ff*
 O vos o - mnes
 T *mf* *ff*
 O vos o - mnes
 B *mf* *ff*
 O vos o - mnes
O vos omnes

Figure 2.54, mm. 57-58 of *Ecce dedi verba mea* and mm. 59-60 of *O vos omnes*

There is text discrepancy in the edition of Burchard's *O vos omnes* which must be addressed. The source text for *O vos omnes* contains the phrase *et videte dolorem meum*. In Burchard's setting in mm. 45-48, the same phrase of text appears as *et videte dolorem meus* (Figure 2.55). According to Burchard, this is an error in the edition.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score covers measures 45 to 48. The lyrics are: "et do - lo - rem - me - um." for Soprano, Alto, and Tenor, and "et vi - de - te do - lo - rem - me - um. Si__" for Alto. The score includes performance markings: "a tempo" and "mf" (mezzo-forte) for measures 45-46, "With intensity" for measure 47, and "rit." (ritardando) for measure 48. A red box highlights the final measure (mm. 47-48) of the vocal parts.

Figure 2.56, mm. 45-48, corrected version of *O vos omnes*

Difficulty Rating:

O vos omnes is rated Medium/Hard due to the length of the sustained phrases. One example is found in the upper voice parts at mm. 31-44 where the phrase bears several “no breath” markings and contains no punctuation at which a group breath could be taken. Although the soprano, alto, and bass parts in *O vos omnes* are not extreme in terms of range, the tenor part does rise to high B-flat₃. The extreme divisi (as many as eleven parts at once) often causes balance issues in the vertical harmonies, and the lengthy phrases frequently require larger performing forces on each part.

Title: *When David Heard*

Composition Date: 1999, rev. 2010, published 2013

Duration: 6 minutes

Scoring: TTTBBB, a cappella

Difficulty: Hard

Vocal Ranges:³²

The image displays a musical score for six vocal parts: Tenor 1, Tenor 2, Tenor 3, Baritone 1, Baritone 2, and Bass. Each part is represented by a staff with a treble or bass clef, a key signature of three sharps (F#, C#, G#), and a time signature of 8. The notes are whole notes. The Tenor parts are in the treble clef, and the Baritone and Bass parts are in the bass clef. The notes are positioned on the staves to indicate the vocal range for each part.

Available Editions: Gentry Publications, JG2426

³² There are several optional low C's written for Bass 2

Dedication: Phi Mu Alpha Sinfonia Fraternity

First Performance: March 8, 1999, on the campus of Belmont University, Nashville, TN, for the 1999 Conclave of Phi Mu Alpha Sinfonia National Fraternity.

Available Recordings: none available

Text and Translation:

2 Samuel 18:33

When David heard that Absalom was slain
He went up into his chamber over the gate and wept,
and thus he said: my son, my son, O Absalom my son, would God I had died for thee!

Liturgical Function:

Anthem setting of David's Lamentation; no set liturgical function

Structural Information:

The TTTBBB version of Burchard's *When David heard* is a nearly identical transposition of the SATB divisi version down a perfect fourth in the key of C# minor (modulating to the relative key of E major). Thus, the structural information is also nearly identical (Figure 2.57).

Text	Key	Measure	Phrases	Section
<i>When David Heard that Absalom was slain, he went up to his chamber over the gate and wept, and thus he said:</i>	C# minor	1-23	2+4+4+ 4+3+5+1	A
<i>Oh my son,</i>	C# minor	24-34	11	B
<i>Would God I had died for thee, Absalom, my son.</i>	C# minor	35-49	3+7+5	C
<i>Absalom, my son.</i>	E major	50-76	8+8+11	D

Figure 2.57, Flowchart for *When David heard* (TTTBBB version)

Unlike the SATB version, the men's choir version of *When David heard* is in C# minor until m. 49, where, as in the SATB setting, it moves to E major, the relative major key. Apart from the change of tonality in the concluding section, there are few differences except for octave displacements of the upper (formerly soprano and alto) parts. A low C#₂ has been added to the TTTBBB version in m. 8. In that bar, what was a second inversion tonic chord in F# minor in the SATB version has become a root position tonic chord in C# minor with an octave doubling of the lowest voice (Figure 2.58). Most of the chord inversions are maintained despite their revoicings, thus the change at m. 8 is an exception.

TTTBBB SCORING

SATB SCORING

Figure 2.58, mm. 7-8, comparison of TTTBBB and SATB versions of *When David heard*

Difficulty Rating:

The TTTBBB scoring of Burchard's *When David heard* was given a difficulty rating of Hard. This rating was given because of the extreme tessitura of the voice parts, particularly Tenor 1 and low Bass. The Tenor 1 part contains many high B₄ and several high C#₅ pitches, making the piece a difficult for even the best tenor voices (Figure 2.59). This range issue is compounded by the fact that the six men's parts are often divided further—suggesting the need for a sizeable men's chorus.

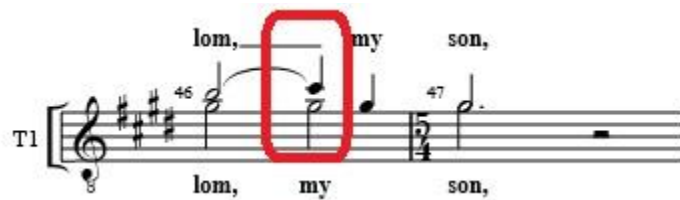


Figure 2.59, mm. 46-47, extreme range in Tenor 1 part of *When David heard*

Title: *Cum Essem Parvulus*

Composition Date: 2012, published 2013

Duration: 6 minutes

Scoring: SATB divisi, a cappella

Difficulty: Medium

Vocal Ranges: S1, A1, T1, B1

S2, A2, T2, B2

The image displays two staves of musical notation for a four-part vocal choir. The staves are labeled Soprano, Alto, Tenor, and Bass. Each staff contains a treble clef (for Soprano, Alto, and Tenor) and a bass clef (for Bass). The key signature is one flat (B-flat). The Soprano part begins with a half note on G4, followed by a whole note on G4. The Alto part begins with a half note on E4, followed by a whole note on E4. The Tenor part begins with a half note on C4, followed by a whole note on C4. The Bass part begins with a half note on G2, followed by a whole note on G2. The two staves represent two different vocal ranges or parts, likely S1/A1 and S2/A2, T1/B1 and T2/B2.

Available Editions: Gentry Publications, JG 2440

Dedication: California ACDA Coastal Region Honor Choir, Bruce Rogers, conductor

First Performance: November 17, 2012 at Twin Lakes Church, Aptos, CA, at the California 2012 Coastal Region Honor Choir Festival.

Available Recordings: none available

Text and Translation:³³

I Corinthians 13:11

Cum essem parvulus,
Loquebar ut parvulus,
Sapiebam ut parvulus,
Cogitabam ut parvulus,
Quando autem factus sum vir,
Evacuavi quae erant parvuli:
Videmus nunc per speculum ænigmate,

³³ This English translation appears on the choral octavo itself, Gentry Publications (JG2440)

Tunc autem facie ad faciem.
Nunc cognosco ex parte,
Tunc autem cognoscam sicut et cognitus sum.
[Nunc autem manent:]³⁴
Fides, spes, charitas tria hæc:
Major autem horum est charitas.

When I was a child,
I spoke as a child,
I understood as a child,
I thought as a child;
But when I became a man,
I put away childish things.
Now we see in a mirror of riddles;
But then face to face.
Now I understand in part;
Then I shall understand fully,
Just as I shall be understood.
Faith, hope, love, these three:
But the greatest of these is love.

This text is seldom set by composers. One notable setting is an SATTB version composed by Orlando di Lasso.

Liturgical Function:

no specific liturgical function

Structural Information:

Like Burchard's *Ubi caritas, Cum essem parvulus* ends with two sections of repeated musical material from earlier in the work, creating a rounded form (Figure 2.60).

³⁴ This line of text does not appear in Burchard's setting.

Text	Key	Measure	Phrases	Section
<i>Cum essem parvulus, Loquebar ut parvulus,</i>	E-flat major	1-11	6+5	A
<i>Sapiebam ut parvulus, Cogitabam ut parvulus, Quando autem factus sum vir Evacuavi quae erant parvuli.</i>	E-flat major	12-30	2+2+2+4 +4+5	B
<i>Videmus nunc speculum in aenigma te</i>	E-flat major	31-46	4+6+6	C
<i>Fides, spes, charitas, tria haec major autem est charitas</i>	E-flat major	65-82	4+7+7	C'
<i>Cum essem parvulus</i>	E-flat major	83-92	7+3	A'

Figure 2.60, Flowchart for *Cum essem parvulus*

The beginning and ending sections of the piece are unlike anything in the Burchard works under examination. First there is a strict canon at the unison between the soprano and alto solos (Figure 2.61). This canon occurs over a textless pedal point in the tenor and bass voices (Figure 2.61).

CANON IN UPPER VOICES

Mysterioso (♩ = 60-70) *2 *Solo mp*

SOPRANO

ALTO

TENOR

BASS

Cum es - sem par -

Cum es - sem par - vu -

mp stagger breathing

Ah

mp stagger breathing

Ah

TEXTLESS PEDAL POINT

Figure 2.61, mm. 1-3, canon over a textless pedal point in *Cum essem parvulus*

The assignment of the melodic material in these sections to the upper voices suggests the treble voices assuming the role of a child: *cum essem parvulus* (when I was a child).³⁵ Burchard used similar treble voicing for the phrases *sapiebam ut parvulus* (I understood as a child), *cogitabam ut parvulus* (I thought as a child), and *cum essem parvulus* (when I was a child), and all three phrases have identical arched phrase shapes (Figure 2.62). As the text speaks of childhood, phrases are carried by solos in the upper voices alone, cast against the slow-moving patterns in the tenor and bass.

³⁵ Orlando di Lasso's setting of this text also assigns these words to the upper voices. It is not known if Burchard was aware of Lasso's work before his setting was composed.

Figure 2.62 shows a musical score for the vocal parts of a choir. The score is for measures 12 through 17. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Cum essem parvulus, Sa-pi-e-bam ut par-vu-lus Co-gi-ta-bam ut par-vu-lus Cum essem par-vu-lus". The score includes dynamic markings such as *tutti*, *cresc. poco a poco*, and *mf*. Red boxes highlight specific melodic lines in the Alto and Soprano parts, indicating arched phrases.

Figure 2.62, mm. 12-17, arched phrases in the treble voices of *Cum essem parvulus*

Additional text painting occurs during the textual reference to adulthood, *quando autem factus sum vir* (when I became a man). The melody is initially transferred to a tenor solo, but quickly returns to the alto solo at the text *evacuavi quae erant parvuli* (I put away childish things) (Figure 2.63).

Figure 2.63 shows two musical scores for the vocal parts of a choir. The first score is for measures 21 and 22, and the second is for measures 25 and 26. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "lus, lus, Quan-do au-tem fac-tus sum, vir, E-va-cu-lus, E-va-cu-lus". The score includes dynamic markings such as *mp*, *dim.*, and *end solo*. Red circles highlight specific melodic lines in the Tenor and Alto parts, indicating text painting.

Figure 2.63, mm. 21-22 and 25-26, text painting in *Cum essem parvulus*

Text painting is present at *videmus nunc per speculum in aenigma te* (now we see in a mirror of riddles), where the vocal parts become florid, forsaking their previous rhythmic values for energetic, eighth note motives (Figure 2.64).

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score covers measures 40, 41, 42, and 43. The lyrics are: 'lum in æ ni - gma - te, in æ - ni - gma -'. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The Soprano part begins with a whole note 'lum' in measure 40, followed by eighth-note patterns. The Alto, Tenor, and Bass parts enter in measure 41 with similar eighth-note patterns. A 'cresc.' marking is placed above measure 43, indicating a crescendo. The score is labeled 'Figure 2.64, mm. 40-42, text painting in Cum essem parvulus'.

Figure 2.64, mm. 40-42, text painting in *Cum essem parvulus*

At the text *nunc cognosco ex parte* (now I understand in part), the altos enter after a TTBB phrase (thereby utilizing only one portion of the total female performing forces). The sopranos join the altos in next phrase at "*tunc autem cognoscam sicut*" ("then I shall understand fully"), at which point all the treble voice parts are singing (Figure 2.65).

Figure 2.65 shows a musical score for mm. 52-55 of *Cum essem parvulus*. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part is highlighted with a red box around measures 54 and 55, showing the text "Tunc au -" with a red box around the "au" syllable. The other parts show the text "nos - co ex par - te, Tunc au -". The dynamic marking *mf* is present in measures 54 and 55.

Figure 2.65, mm. 52-55, text painting in *Cum essem parvulus*

Text underlay in Burchard's music is usually consistent with the pronunciation and stresses of the Latin, but in mm. 70-71 of *Cum essem parvulus*, the one-syllable Latin word *haec* is set with two syllables in all of the voice parts. A solution by this author is suggested below in (Figure 2.66).

Figure 2.66 compares two versions of the musical score for mm. 70-71 of *Cum essem parvulus*. The left version, labeled "VERSION AS PRINTED", shows the text "tri - a ha - ec; Ma -" for all four voices. The right version, labeled "CORRECTED BY AUTHOR", shows the text "tri - a haec; Ma -" for all four voices. The red boxes highlight the difference in the text underlay for the word *haec*, which is split into two syllables in the original version and treated as a single syllable in the corrected version. The dynamic marking *cresc.* is present in measures 70 and 71.

Figure 2.66, mm. 70-71, *Cum essem parvulus*, original and corrected versions

It is worth noting that the above solution creates an elongation of the unstressed final syllable of *tria*, which is in keeping with Burchard's compositional style.

Difficulty Rating:

The piece *Cum essem parvulus* was given a difficulty rating of Medium. Excepting the lone B-flat₅ in the soprano part, there are no extreme ranges for any of the voice parts. There is one long single, ten-measure phrase in the work which might cause difficulty to sustain. In many cases, the phrases in *Cum essem parvulus* contain punctuation printed in the edition where breaths can occur in the parts. *Cum essem parvulus* can easily be taught using solfege to an advanced high school choir of larger size or a University-level ensemble.

CHAPTER THREE: BURCHARD'S COMPOSITIONAL STYLE: A CONCLUSION

Although largely self-taught in the art of music composition, Richard Burchard cites several primary influences in the formation of his compositional style. The first influence he identifies is the vocal polyphony of the Renaissance era. A secondary influence is the music of Estonian composer Arvo Pärt.³⁶ He also acknowledges the importance of the Catholic Church in his formative years, as well as the church's importance during the beginning of his compositional career, which at age 45 began relatively late in life. While Burchard does not specify the exact ways which these influences (Renaissance polyphony and Pärt's compositions) shaped his compositional style, nor does he expressly state the ways in which his church choir experiences have shaped his artistic sensibilities, he does, however, comment that these influences are apparent and revealed through his *a cappella* compositions. Of his 35 published works, 30 are *a cappella* and nearly all his unpublished choral works are *a cappella* as well. In this regard, his compositional output holds much in common with Renaissance era compositions in which a large majority of extant music was written for *a cappella* voices.

Burchard's compositions also possess more in common with the music from the Renaissance period than their scoring. Closer examination of his music reveals passages resembling the Renaissance era compositional technique of using points of imitation as individual voice parts enter successively with identical melodic material.

³⁶ Richard Burchard, interview by author, 12 October 2012, Louisville, Kentucky.

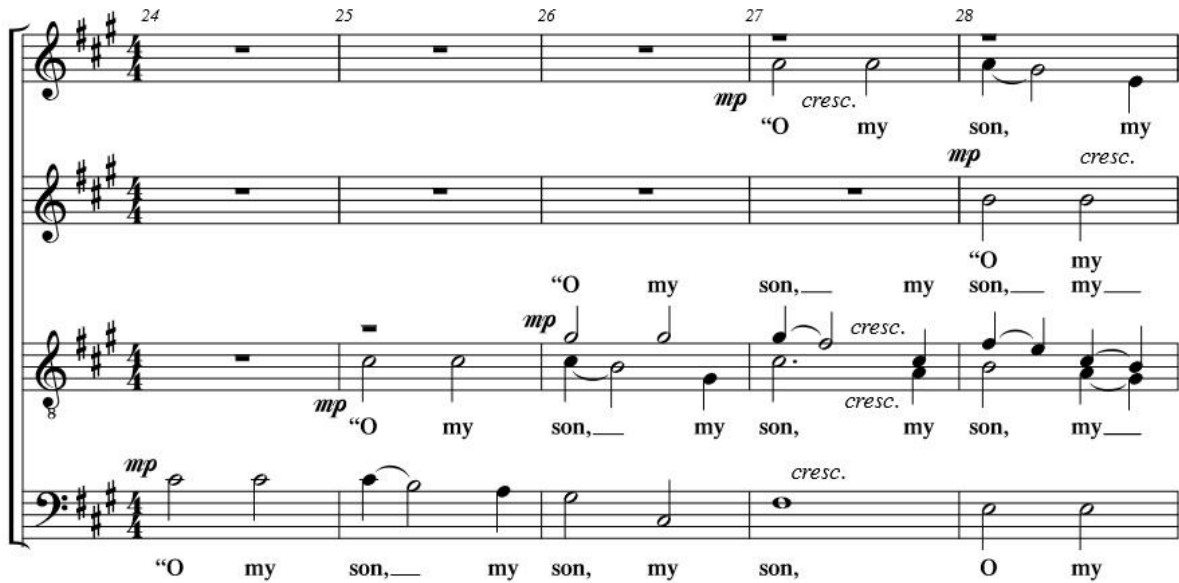


Figure 3.1, mm. 24-28, imitative entrances in *When David Heard*

18

mi - se - ri cor - di - am,

mi - se - ri cor - di - am,

mi - se - ri cor - di - am,

mi - se - ri cor - di - am,

Figure 3.2, mm.18-19, heightened textual expression in *Miserere mei*³⁸

This same chord (with nearly identical voicing) appears in the composition *Ecce dedi verba mea* ("BEHOLD, I have given my words") as the climax of the A section of that piece (Figure 3.3).

³⁸ This musical example also depicts another hallmark of Burchard's compositional style: elongation of words or syllables of text (the final syllable of *miserericordiam*).

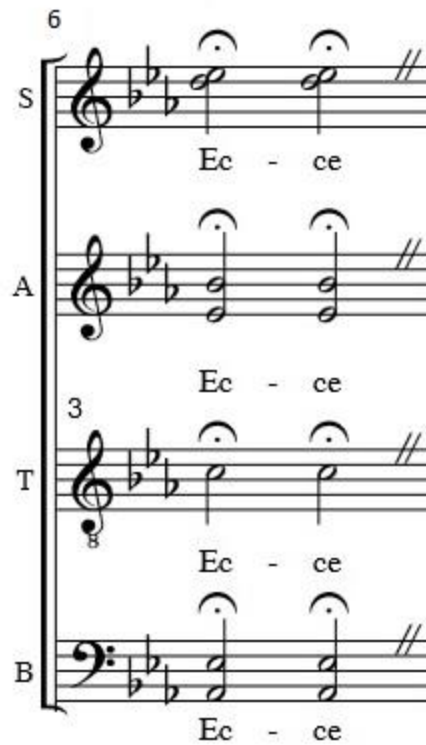


Figure 3.3, m. 6, climactic chord in *Ecce dedi verba mea*

Often Burchard's sacred compositions utilize a monophonic chant in the opening bars, reminiscent of the use of *cantus firmus* in music of the Renaissance. Sources for these plainsong chants can be found in the *Liber Usualis*.³⁹ Gregorian chant quotations in Burchard's music usually occur at the beginning or at the end of a piece, where they may be hidden within the texture of the other voice parts (Figure 3.4).

³⁹ The *Liber Usualis* is a collection of Gregorian chants compiled by the Catholic Church, consisting of Latin chants for every mass of the liturgical year, including chants for funeral and nuptial rites.

Figure 3.4 shows a musical score for mm. 64-65 of *Ecce dedi verba mea*. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano and Alto parts have lyrics 'lu - - - ia. Al - -'. The Tenor part has lyrics 'lu. - - - ia. Al - -'. The Bass part has lyrics 'lu - - - ia. Al - -'. The Tenor part features a red box highlighting a triplet of eighth notes with the lyrics 'Ec - ce de'. The dynamics are marked *mp* (mezzo-piano) for the Soprano, Alto, and Bass parts, and *mf* (mezzo-forte) for the Tenor part. The word 'Freely' is written above the Soprano part.

Figure 3.4, mm. 64-65, Gregorian chant quotation in the tenor part in *Ecce dedi verba mea*

Even when preexistent chants are not used, Burchard often includes his own newly composed monophonic material in the manner of chant, as in *Ubi caritas* (Figure 3.5).

Figure 2.5 shows a musical score for mm. 1-5 of *Ubi caritas*. The score is for Soprano 1 (Sop. 1). The key signature has one sharp (F-sharp), and the time signature is 3/4. The lyrics are 'U - bi ca - ri - tas et a - mor De - us i - bi est.' The dynamics are marked *mp* (mezzo-piano). The score shows five measures of newly composed monophonic material in the manner of chant.

Figure 2.5, mm. 1-5, newly composed soprano “chant” in *Ubi caritas*

The character of plainchant may be perceived in *Creator alme siderum*, in the obvious attention to word stress. During homorhythmic (as opposed to monophonic) sections of the composition, the meter changes according to stressed and unstressed syllables of the Latin language (Figure 3.6), mimicking the nonmetered nature of chant.

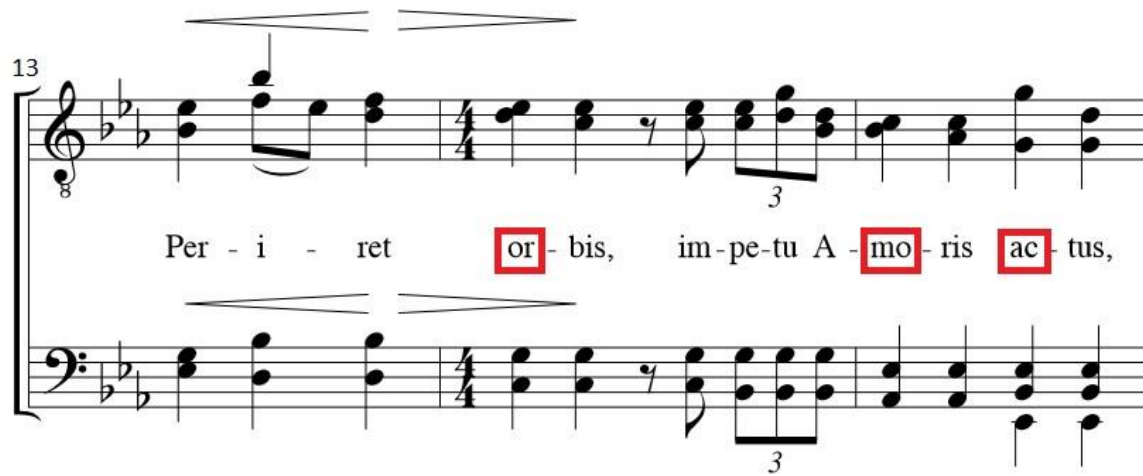


Figure 3.6, mm. 13-15, meter changes reinforce text stress in *Creator alme siderum*

Thus, in Burchard's compositions, changes in meter do not signify changes of sections in the musical form. Instead, meter changes are localized musical events employed to create a more speech-like declamation in the music; the implied pattern of strong and weak beats associated with each meter aligns with the stressed and unstressed syllables in the text.

Meter changes are also prominent in Burchard's compositional style in the elongation of penultimate words or syllables in the text. Richard Burchard's tendency to prolong or emphatically linger on penultimate syllables of the text seems to create moments of yearning or longing in his music. These elongations usually appear on

dissonant chords before resolution. Typically, either one or two additional beats are added. In *When David Heard* (Figure 3.7), two additional beats are added on the penultimate word “for,” creating surprise and agogic stress. The triple meter creates an expectation that m. 36 will also be in triple meter, but the 5/4 meter change and the resulting two beats of elongation create an unexpected tension before the completion of the phrase.

The musical score for 'When David Heard' spans measures 34 to 37. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 in measures 35 and 36 to 4/4 in measure 37. The score includes five vocal parts (T1, T2, T3, B1, B2) and a Bass line. The lyrics are: 'son. Would God I had died for thee, Would'. A red box highlights the word 'for' in measure 36 across all parts, indicating the point of unexpected elongation. The dynamic marking *mp* (mezzo-piano) is present throughout the passage.

Figure 3.7, mm. 35-37, unexpected added beats in *When David Heard*

These elongations are sometimes created non-metrically with fermatas on penultimate chords. And in some instances, they are accentuated through rallentando or ritardando markings (Figure 3.8).

The image displays a musical score for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 4/4 time. Measures 65, 66, and 67 are shown. A red bracket highlights the penultimate chords in measures 65 and 66 across all five voices. The lyrics for measure 65 are 'us i - bi' for S1, 'De - us i - bi' for S2, A, T, and B. Measure 66 contains the word 'est.' for all voices. Measure 67 features a fermata on the final note of each voice line. The tempo marking 'molto rit.' (molto ritardando) is placed above each staff for measures 65 and 66, indicating a significant slowing of tempo. The notation includes various note values (quarter, half, and whole notes) and rests, with the red bracket emphasizing the elongation of the penultimate chords.

Figure 3.8, mm. 65-67, rhythmic lengthening and slowing of tempo in *Ubi Caritas*

Elongations of penultimate rhythms in Burchard's music may also be associated with dissonant semitones in the chord and most frequently involve inserting the home key note into the dominant chord (Figure 3.9), creating an added-fourth chord.

The image shows a musical score for measures 48 and 49 of a piece. The score is written for six parts: T1, T2, T3, B1, B2, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 48 is marked with a '48' and measure 49 with a '49' and 'slight rit.'. A red box highlights the dissonant semitone in measures 48-49, which is an added-fourth chord. The lyrics for each part are as follows:

- T1: (Silent)
- T2: son, my son, son,
- T3: son, my son, son,
- B1: son, my Ab - sa - lom my son,
- B2: son, my son, son, Ab -
- Bass: son, my son, son, Ab - sa -

Figure 3.9, mm. 48-49, an added-fourth chord in *When David Heard*

In this example (Figure 3.9), the first scale degree (E) appears in the top tenor voice during the dominant B-major chord, creating an anticipation of the following E-major chord. This expressive half step dissonance is lengthened by the change of meter to 4/4 time. Because the previous 5/4 measure functions as a 2 + 3 subdivision, the fourth beat of m. 49 is unexpected and further elongated by the “slight *ritardando*.” Similar rhythmic lengthening can also occur when the following harmony is built on the sixth scale degree, resulting in a deceptive cadence (Figure 3.10).

The musical score for Figure 3.10, mm. 65-67, is for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and 4/4 time. Measures 65 and 66 are marked *molto rit.* and feature a 2+3 subdivision. A red bracket highlights the 'bi' syllable in measure 65 across all voices, showing the rhythmic lengthening. Measure 67 features a deceptive cadence with a half note on the sixth scale degree (F#) in the tenor voice, followed by a whole note on the first scale degree (G) in the bass voice. The lyrics are 'us i - bi est.' for S1, 'De - us i - bi est.' for S2, A, T, and B.

Figure 3.10, mm. 65-67, rhythmic lengthening in *Ubi caritas*

In the above example (Figure 3.10), the first scale degree (G) appears in the first soprano voice during the dominant D-major chord, forming an added-fourth chord. As in the preceding example, this musical event is lengthened in two ways: through its longer rhythmic value (a half note), and through tempo change (*molto ritardando*).

Root influences for these elongations of penultimate words, syllables, and harmonies may have a parallel in the works of Estonian composer Arvo Pärt, a composer who himself was influenced by music of earlier eras. In a recent article, Philip Rice links Pärt's rhythmic elongations to the influence of the Medieval rhythmic modes, stating that penultimate syllables were generally lengthened despite their dissonance.⁴⁰ Rice asserts that this stylistic trait "was surely not coincidental to the fact that a vast majority of Latin words (in ecclesiastical pronunciation) have a stress on the penultimate syllable (Credo in unum Deum, Patrem omnipotentem etc.)."⁴¹ In Burchard's music these elongations do not necessarily occur on stressed syllables, as evidenced by Figure 3.10 above. Burchard is quick to recognize the music of Arvo Pärt as a stylistic influence in his music, as shown in this excerpt from the interview:

Plummer: "You mentioned Arvo Pärt. Would you say that he is an influence?"

Burchard: "Big. Huge. And it is interesting because I write nothing like him. But when I hear his writing it touches me. And I know why it does, because I love his dissonance. I love his Estonian roots. I have no desire to write big works like he has written with instruments, but when I hear his work I imagine I could."⁴²

⁴⁰ Philip Rice, "In Spirit and in Truth: Rhythm and Time in the Music of Arvo Pärt," www.academia.edu/1495619/In_Spirit_and_in_Truth_Rhythm_and_Time_in_the_Music_of_Arvo_Pa_rt_as_related_to_Medieval_Polyphony_and_Philosophy (accessed September 12, 2016).

⁴¹ Ibid.

⁴² Burchard, Interview.

Formal structures in Burchard's music often reflect rounded forms, and the return of musical material may not be an exact quotation of an earlier section. For example, a portion of a chant melody may return within the texture at the end of a piece (Figure 3.11).

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score begins at measure 64. The Soprano and Alto parts have lyrics 'lu - - - ia. Al -'. The Tenor part has lyrics 'lu. - - - ia. Al -'. The Bass part has lyrics 'lu - - - ia. Al -'. A red box highlights a section in the Tenor part, measures 64-65, where the melody 'Ec - - - ce - de -' is performed. This section is marked with a forte (mf) dynamic and a triplet of eighth notes. Above the Tenor part, the word 'Freely' is written above a mezzo-piano (mp) dynamic marking. The Tenor part also has a mezzo-piano (mp) dynamic marking below the highlighted section.

Figure 3.11, mm. 64-65, the return of a chant melody in *Ecce dedi verba mea*

In this example (Figure 3.11), the opening monophonic chant returns in its original tessitura, cleverly woven into the homorhythmic choral parts. When Burchard's works deviate from ternary forms, the formal schemes are text-driven (typically through-composed or strophic). In the piece *Creator alme siderum* for example, the original strophic text is preserved in a setting which alternates between monophonic and polyphonic verses.

Stylistically, Burchard's music is almost exclusively diatonic. Non-diatonic notes are used sparingly, and the music modulates only to closely related keys, primarily the relative major key. Thus, cadences in Burchard's music typically result in the use of the diatonic version of the dominant chord (V for pieces in major keys, and v for pieces in minor keys) as seen in Figure 3.13 below.

The musical score is for a piece in 5/4 time, key of B-flat major (three flats). It consists of four staves. The top staff is a vocal line with lyrics "me - i, De - us." and "me - i, De - us.". The second staff is a piano accompaniment staff with lyrics "me - i, De - us." and "me - i, De - us.". The third staff is a piano accompaniment staff with lyrics "me - i, De - us." and "me - i, De - us.". The bottom staff is a piano accompaniment staff with lyrics "us." and "us.". The score shows a cadence in measures 10-11. The piano accompaniment includes a bass line with the label "us." and two treble staves. Red text labels "minor v chord" and "implied i chord" are placed below the piano staves.

Figure 3.13, mm. 10-11, use of the minor dominant chord in *Miserere mei Deus*

Burchard frequently uses the natural minor (modal) version of the minor scale (Figure 3.13 above), albeit without employing the leading tone to create harmonic expectation. His music moves freely between the natural minor and relative major keys. Two examples of this type of modulation are found in *Miserere mei Deus*, which begins in C minor and ends in E-flat major, and in *O vos omnes*, which begins in E-flat minor and ends in G-flat major.

Forward motion in Burchard's music is often accomplished through melodic (linear) rather than vertical (harmonic) means. In addition, dynamic indicators such as crescendo and decrescendo, as well as the employment of moving voice parts (especially the upper and middle vocal lines) are responsible for the momentum in his music. In the figure below (Figure 3.14), the slow harmonic rhythm of the bass parts (moving at a rate of one chord per measure) is contrasted by the rhythmically active voice parts in the higher registers.

(♩ = 60 - 62)

S
Si est do - lor si - mi - lis

A
est do - lor si - mi - lis sic - ut

T
Si est do - lor si - mi - lis

B
Si est do - lor si - mi lis sic -

Figure 3.14, mm. 49-51, florid upper voice parts in *O vos omnes*

In some cases, Burchard's music does not feature common harmonic progressions. An example is illustrated in *Ecce dedi verba mea* where the chord movement is in diatonic steps. As seen in m. 10 in Figure 3.15, the fourth beat of the dominant chord is followed by an unexpected subdominant chord.

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A red rectangular box highlights measures 10 and 11. Below the box, the Roman numerals 'V' and 'IV' are written in red, indicating the dominant and subdominant chords respectively. The lyrics 'in o - re in' are written below the vocal staves. The Soprano part begins at measure 10, while the other parts begin at measure 7. The music shows a diatonic stepwise chord movement from the dominant (V) to the subdominant (IV) between measures 10 and 11.

Figure 3.15, mm. 10-11, chord movement by steps in *Ecce dedi verba mea*

Harmonic shifts like the one illustrated in Figure 3.15 seem to have a stylistic parallel in Renaissance music, where similar harmonic shifts resulted from the stepwise motion of independent voice lines.

Richard Burchard's compositional style also exemplifies a tendency toward longer rhythms in the lower parts contrasted with shorter rhythms in the upper parts. In the figure below (Figure 3.16), the bass and baritone parts move in half note parallel fifths while the upper parts are more florid as indicated by the quarter note and eighth note rhythms.

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 72 and 73. The Soprano, Alto, and Tenor parts are grouped under a red box labeled "SHORTER NOTE VALUES", while the Bass part is under a blue box labeled "LONGER NOTE VALUES". The lyrics are "jor au - tem, au - tem". The Soprano part starts at measure 72 and continues into 73. The Alto and Tenor parts start at measure 72. The Bass part starts at measure 72. The Soprano part has a forte dynamic marking (*f*) at the beginning of measure 72. The Alto and Tenor parts also have a forte dynamic marking (*f*) at the beginning of measure 72. The Bass part has a forte dynamic marking (*f*) at the beginning of measure 72. The Soprano part has a slur over measures 72 and 73. The Alto and Tenor parts have slurs over measures 72 and 73. The Bass part has a slur over measures 72 and 73.

Figure 3.16, mm. 72-73, note values differentiated by tessitura in *Cum essem parvulus*

This rhythmic differentiation by voice part seems similar to earlier practices, particularly *cantus firmus* techniques where a lower part held the *cantus prius factus* in long notes. An even earlier corpus of works featuring rhythmic voice part differentiation by range was the Ars Nova motet, where upper parts are generally more florid than lower parts. Although Burchard did not mention any pre-Renaissance musical influences, his

tendency was to write longer pitches in the lower voices for the purpose of establishing the harmony.

In addition to rhythmic differentiation, voice parts in Burchard's music often contrast in melodic contour as well. Generally, Burchard's music proceeds with stepwise motion in the inner parts while the outer voice parts exhibit more freedom in melodic contour. The bass and baritone parts function harmonically rather than melodically. The top voice part moves more often by leap, including occasional leaps to notes of harmonic dissonance. By contrast, the inner voice parts in Burchard's music typically approach dissonance via stepwise motion. In the figure below (Figure 3.17), the soprano voice leaps to a dissonant chord tone on the expressive word *dolor* (sorrow), while the alto voice approaches its dissonance via the traditional preparation/suspension/resolution of the dissonance.

The image displays a musical score for four voices (Soprano, Alto, Tenor, and Bass) in 4/4 time, marked *mf*. The score covers measures 25 to 28. The Soprano part (S) has a red box around measures 25-26, highlighting a leap from G4 to B4 on the word 'est' and a dissonant interval with the Alto. The Alto part (A) has a blue box around measures 27-28, highlighting a stepwise approach to a dissonant interval with the Soprano, labeled with 'P' (Preparation), 'S' (Suspension), and 'R' (Resolution). The Tenor (T) and Bass (B) parts provide harmonic support with longer notes.

Measure numbers: 25, 26, 27, 28.

Lyrics: *est do - lor sic - ut do - lor me - us At -*

Figure 3.17, mm. 25-28, unprepared and prepared dissonance in *O vos omnes*

Burchard acknowledges that his experiences singing and playing inner voice parts have shaped his musical tastes:

“I played the euphonium in concert band, and you are not a diva on the euphonium because you are the inner voice that has to blend with everybody. In hindsight, I totally understand what it is about music that I totally appreciate and what has shaped my tastes and composition by being that internal guy. That alto, that tenor inside the music.”⁴³

In Burchard’s compositions these inner vocal lines provide richness, yet due to their stepwise motion and conventional treatment of dissonance they do not draw attention.

Harmonically, some of Richard Burchard’s works feature progressive tonality (the pieces do not end in the same key in which they began). In most instances these works modulate from the minor to the relative major key. Several significant examples exist: *O vos omnes* modulates from the key of E-flat minor to G-flat major. *Miserere mei* also modulates to the relative major—from C minor to E-flat major. The piece *When David heard* (SATB version) modulates from its opening key of F# minor to E major by highlighting the C# minor dominant chord just before the modulation. The transposed TTTBBB version of this title modulates from its opening key of C# minor to the relative key of E major without any need for tonicizing the dominant key. This tendency to modulate to the relative major key is similar to the late Renaissance practice of utilizing the “Picardy Third” (the raising of the third scale degree of the tonic chord to end a piece, thereby arriving on a major tonic chord). Although Burchard’s music uses the relative major key rather than the parallel major key, the effect achieved is reminiscent of this earlier practice.

⁴³ Burchard, Interview.

Phrase shapes in Burchard's works are typically arched in dynamics and rise in intensity through a written crescendo, the addition of parts (often imitative entries), or both. Phrases most commonly reach a climax and then diminish in intensity through a written decrescendo, the subtraction of voice parts, or both (Figure 3.18).

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G minor, 3/4 time. The score covers measures 81, 82, and 83. The lyrics are 'cha - ri - tas. tas, — cha - ri - tas. Ah —'. The Soprano part has a fermata over measure 81. The Alto part has a fermata over measure 81 and a 'Cum' marking at the end of measure 83. The Tenor and Bass parts have a fermata over measure 81. A red box highlights measures 82 and 83, where all four voices are present. In measure 82, there is a decrescendo hairpin. In measure 83, the tempo is marked 'a tempo' and the dynamics are marked 'mp' (mezzo-piano). The Tenor and Bass parts have a fermata over measure 83.

Figure 3.18, mm. 81-83, diminishing intensity in *Ubi caritas*

In terms of text selection, Burchard's works studied here all use religious texts. All but one of them are in Latin, suggesting the influence of the Catholic liturgy. In addition, many of the texts of Burchard's early works appear to have been chosen due to their

plaintive nature. The octavos *O Vos Omnes*, *Miserere Mei*, and *When David Heard* are all examples of sorrowful texts chosen by Burchard that are included in this study. Additional examples of grief-filled texts include *Tenebrae* (TTBB and SATB versions), a *Lamentations*, and *Whom will you cry to, heart*.

Burchard has also demonstrated a clear preference for setting his music in flat keys. His lone mass ordinary setting, the *Salzburg Missa Brevis* is in the key of G-flat major. Of the nine settings in this study, only two feature sharp keys (*Ubi Caritas* and *When David Heard*). Significantly, of Burchard's first thirty published choral works, a mere seven were composed in sharp keys.⁴⁴ Burchard acknowledges a preference for flat keys in his compositions.

The choral works of Richard Burchard have remained popular since the beginning of this study in 2012. In recent years, Burchard has completed two choral/orchestral commissions (*In Memoriam* and *Seven Last Words*). He continues to attract national attention and domestic and international commissions. One of his recent compositions, *Eternal Hope*, was a collaboration with composer Stacey V. Gibbs, and was premiered a few short weeks ago at the 2017 ACDA National Convention in Minneapolis, Minnesota.

⁴⁴ In addition to *Ubi Caritas* and *When David Heard* (to be discussed here), *Sicut Cervus*, *Bright is the Ring of Words*, *The Parting Glass*, *Hymn to the Night*, and *My Prayer* are in sharp keys. Two additional pieces are in the key of C major.

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APPENDIX A

Richard Burchard's Published Choral Works⁴⁵

2017

There is no Time Like Spring from "Spring" by Christina Rossetti, for SAB Choir and piano. Commissioned by CODA Concerts for the 2017 Festival season.

World Premiere: April 2, 2017, Grace Cathedral, San Francisco, CA.

Publisher: Gentry Publications, Los Angeles, CA, under The Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

Visions and Dreams for TTTTBBBB A Cappella Choir. For the Westminster Chorus, Justin Miller, director.

World Premiere: April 8, 2017, details to be announced.

Publisher: Gentry Publications, Los Angeles, CA, under The Justin Miller Choral Series, exclusively distributed by Hal Leonard.

The Seven Last Words of Christ, an 8-movement work for Choir and String Orchestra. For the University of Southern Mississippi Choirs and Orchestra, Dr. Gregory Fuller, director.

World Premiere: April 28, 2016, at Main Street Baptist Church, Hattiesburg, MS.

Publisher: Gentry Publications, Los Angeles, CA, under The Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

Dedication for SATB DV A Cappella Choir (available Print On Demand). Written for the University of Kentucky Men's Choir, Lexington, KY, Jefferson Johnson, director.

World Premiere: November 7, 2016 at Harvard-Epworth Church, Boston, MA, by TRIAD, Charles Turner, director.

Publisher: National Music Publishers, Los Angeles, CA, under the Jeff Johnson Choral Series, exclusively distributed by Hal Leonard.

⁴⁵ Published works are organized by year of publication, beginning with the year 2017.

Tomorrow Shall Be My Dancing Day for SSAA A Cappella Choir, piano and optional percussion. Commissioned by the Jeffersontown High School Advanced Treble Choir, for the 2017 KMEA Conference, Louisville KY, Samantha Lilly, director. World Premiere: February 7, 2017 at the Cathedral of the Assumption Catholic Church, Louisville, KY.

Publisher: Pavane Music Publishers, Los Angeles, CA, under the Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

2016

Eternal Hope for SSAATTBB A Cappella Choir. Collaborative composition with Stacey Gibbs. Written for the Mount San Antonio Chamber Choir, Bruce Rogers, director.

World Premiere: March 11, 2017, at American Choral Directors Association National Conference, Trinity Church, Minneapolis, MN.

Publisher: Gentry Publications, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

Dreamland for SSATB A Cappella Choir and obligato oboe. For the Florilegium Chamber Choir 40th anniversary concert, Dr. Ronnie Oliver, Jr., music director.

World Premiere: May 28, 2016, at Trinity Church, 164 W. 100th St., New York, NY.

Publisher: Gentry Publications, Los Angeles, CA, under The John Flanery Choral Series, exclusively distributed by Hal Leonard.

Tenebrae for SATB DV A Cappella Choir. Transcribed from the TTBB edition for the Ken Davis Chorale, Ken Davis, director.

World Premiere: June 27, 2015, at the Hemmie Recital Hall, Texas Tech University, Lubboch, TX., by the Ken Davis Chorale.

Publisher: National Music Publishers, Los Angeles, CA, under The Jefferson Johnson Choral Series, exclusively distributed by Hal Leonard.

In Paradisum for SSAATTBB A Cappella Choir. For the University of Southern Mississippi Concert Choir, Hattiesburg, MS, Dr. John Flanery, director.

World Premiere: April 27, 2015, at Main Street Baptist Church, Hattiesburg, MS.

Publisher: H.T. FitzSimons Company, Los Angeles, CA, under The Jennifer Pascual Choral Series, exclusively distributed by Hal Leonard.

In the Bleak Midwinter for SATB DV A Cappella Choir. Written for The Louisville Vocal Project, Louisville, KY, S. Timothy Glasscock, artistic director.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

2015

The Lone Wild Bird for TTBB A Cappella Choir. Commissioned by the Georgia Music Educators Association High School Honor Choir, Athens, GA., Dr. Gene Peterson, director.

World Premiere: February 27, 2016 at The Classic Center, Athens, GA.

Publisher: Gentry Music, Los Angeles, CA, under The Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

My Prayer (text by Stephen Bock) for SATB Choir, Cello and Piano, written for the Mississippi Gulf Coast Civic Choir, Dr. John Flanery, director.

World Premiere: May 1, 2015, at the Fleming Education Center Auditorium, Gulf Park Campus, Long Beach, MS.

Publisher: H.T. FitzSimons Company, Los Angeles, CA, under The John Flanery Choral Series, exclusively distributed by Hal Leonard.

Hymn to the Night for SATB DV A Cappella Choir and Tenor Soloist. Commissioned by the University of Louisiana Lafayette Chamber Singers, William Plummer, director, for the Louisiana ACDA 2014 Conference.

World Premiere: October 24, 2014, at the Immaculate Conception Jesuit Church, New Orleans, LA.

Publisher: Gentry Music, Los Angeles, CA, under The Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

The Lamentations of Jeremiah for SSAATTBB DV A Cappella Choir. Commissioned by the ACDA Western Division for the 2014 Conference.

World Premiere: March 19, 2014, at Los Altos Methodist Church, Long Beach, CA.

Publisher: Gentry Music, Los Angeles, CA, under The Jonathan Talberg Choral Series, exclusively distributed by Hal Leonard.

Missa Brevis for SSAATTBB DV A Cappella Choir. Kyrie, Gloria, Sanctus, Agnus Dei. Revised for the Bellarmine University Schola Cantorum, Dr. S. Timothy Glasscock, Director of Choral Activities.

World Premiere: March 3, 2011, at the Duomo di San Gregorio Magno in Monte Porzio Catone, Italy.

Publisher: Gentry Music, Los Angeles, CA, under The Tim Sharp Choral Series, exclusively distributed by Hal Leonard.

Whom Will You Cry to, Heart? (A Lament by Rainer Maria Rilke) (2014) for SATB DV A Cappella Choir. Written for Jon Talberg and the CSULB Chamber Choir.

World Premiere: October 18, 2014, Daniels Recital Hall of the Bob Cole Conservatory of California State University Long Beach, Long Beach, CA.

Publisher: Pavane Music, Los Angeles, CA, under The Jonathan Talberg Choral Series, exclusively distributed by Hal Leonard.

I Will Not Leave You Comfortless for TTTBB A Cappella Choir with Tenor soloists. Commissioned by the Kentucky Music Educators Association.

World Premiere: February 6, 2015, at The Cathedral of the Assumption Catholic Church, Louisville, KY, at the KMEA 2015 Conference.

Publisher: H.T. FitzSimmons Company, Los Angeles, CA, under The John Flanery Choral Series, exclusively distributed by Hal Leonard.

2014

Bright is the Ring of Words for SSAATTBB DV A Cappella Choir. Commissioned by the ACDA Western Division for the 2014 Conference.

World Premiere: February 20, 2014, at the Granada Theater, Santa Barbara, CA, at the American Choral Directors Association Western Division Conference.

Publisher: Gentry Music, Los Angeles, CA, under The Richard Burchard Choral Series, exclusively distributed by Hal Leonard.

Sitivit Anima Mea for SSAATTBB DV A Cappella Choir. Commissioned by the Riverside College Chamber Singers, Riverside, CA, John Byun, director of choral activities for the ACDA Western Division for the 2014 Conference.

World Premiere: February 20, 2014, at the Granada Theater, Santa Barbara, CA, at the American Choral Directors Association Western Division Conference.

Publisher: Pavane Publishing, Los Angeles, CA, under The John Byun Choral Series, exclusively distributed by Hal Leonard.

Sicut Cervus for SATB DV A Cappella Choir. Written for the Bellarmine University Schola Cantorum, Dr. S. Timothy Glasscock, director of choral and vocal activities.

World Premiere: November 22, 2013, at St. James Catholic Church, Louisville, KY

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

The Parting Glass for TTBB DV A Cappella Choir. Written for the University of Kentucky Men's Choir, Lexington, KY, Jefferson Johnson, director.

World Premiere: November 1, 2013 at the Cathedral Church of St. Luke and St. Paul, Charlotte, NC, at the National Collegiate Choral Organization National Conference.

Publisher: National Music Publishers, Los Angeles, CA, under the Jeff Johnson Choral Series, exclusively distributed by Hal Leonard.

O Magnum Mysterium for SSATB A Cappella Choir. Transcribed from the TTTBB version, dedicated to Allan Petker.

World Premiere: December 13, 2013, at Our Lady of Lourdes Catholic Church, Louisville, KY

Publisher: National Music Publishers, Los Angeles, CA, under the Michelle Jensen Choral Series, exclusively distributed by Hal Leonard.

O Magnum Mysterium for TTTBB A Cappella Choir (available POD). Written for the Bellarmine University Men's Choir, Dr. S. Timothy Glasscock, director of choral and vocal activities.

World Premiere: November 22, 2013, at the Amy Cralle Theater on the campus of Bellarmine University, Louisville, KY.

Publisher: National Music Publishers, Los Angeles, CA, under the Michelle Jensen Choral Series, exclusively distributed by Hal Leonard. (available print on demand)

O Magnum Mysterium for SSSAA A Cappella Choir (available print on demand).
Transcribed from the TTTBB version, dedicated to Jaclyn Johnson.

World Premiere: November 8, 2013, at Hill Auditorium on the campus of Michigan State University.

Publisher: National Music Publishers, Los Angeles, CA, under the Michelle Jensen Choral Series, exclusively distributed by Hal Leonard. (POD)

2013

Dedication for TTBB DV A Cappella Choir. Written for the University of Kentucky Men's Choir, Lexington, KY, Jefferson Johnson, director.

World Premiere: March 7, 2012 at the Stevens Center, Winston-Salem, NC, at the American Choral Directors Association Southern Division 2012 Conference.

Publisher: National Music Publishers, Los Angeles, CA, under the Jeff Johnson Choral Series, exclusively distributed by Hal Leonard.

Tenebrae for TTBB DV A Cappella Choir. Written for the 2013 Texas All State Men's Choir and the University of Kentucky Men's Choir, Lexington, KY, Jefferson Johnson, director.

World Premiere: February 16, 2013 at the Lila Cockrell Theater, San Antonio, TX for the Texas Music Educators Association 2013 State Conference.

Publisher: National Music Publishers, Los Angeles, CA, under the Jeff Johnson Choral Series, exclusively distributed by Hal Leonard.

Cum Essem Parvulum (composed 2012) for SATB DV A Cappella Choir. Commissioned by the California chapter of the American Choral Directors Association for the California 2012 Coastal Region Honor Choir.

World Premiere: November 17, 2012 at Twin Lakes Church, Aptos, CA, at the California 2012 Coastal Region Honor Choir Festival.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

When David Heard (composed 1999, revised 2010) for TTTBBB A Cappella Choir. Commissioned by Phi Mu Alpha Sinfonia National fraternity, Jamie Morris, Executive Director.

World Premiere (1999 version): March 8, 1999, on the campus of Belmont University, Nashville, TN, for the 1999 Conclave, Nashville, TN.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard. (POD)

2012

O Vos Omnes (composed 2011) for DV A Cappella Choir. Commissioned by the Riverside College Chamber Singers, Riverside, CA, John Byun, director of choral activities.

World Premiere: November 3, 2011, Griffin Concert Hall, Colorado State University, Fort Collins, CO at the National Collegiate Choral Organization National Conference.

Publisher: Pavane Music, Los Angeles, CA, under under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

Ubi Caritas (composed 2011) for SSATBB A Cappella Choir. Commissioned by the California chapter of the American Choral Directors Association for the California 2012 All State Choir.

World Premiere: March 24, 2012, Lake Avenue Church, Pasadena, CA at the California Chapter of the American Choral Directors Association 2012 All State Choir Festival.

Publisher: Pavane Music, Los Angeles, CA, under The Jonathan Talberg Choral Series, exclusively distributed by Hal Leonard.

2011

Creator Alme Siderum (composed 1999) for SATB DV A Cappella Choir. Commissioned by the Cathedral of the Assumption Choir, Louisville, KY, David B. Lang, music director.

Publisher: Gentry Music, Los Angeles, California, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

Creator Alme Siderum (composed 1999) for TTBB DV A Cappella Choir. Commissioned by the Cathedral of the Assumption Choir, Louisville, KY, David B. Lang, music director.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

Ecce Dedi Verbum Mea (composed 2010) for DV A Cappella Choir. Commissioned by the Riverside College Chamber Singers, Riverside, CA, John Byun, director of choral activities.

World Premiere: March 4, 2011 at Symphony Hall, Chicago, IL at the American Choral Directors Association National Conference.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

2010

When David Heard (composed 2006) for SATB DV A Cappella Choir.

World Premiere: March 4, 2010, St. Augustine Cathedral, Tucson, AZ at the American Choral Directors Association Western Division Conference.

Publisher: Gentry Music, Los Angeles, CA under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

2009

Miserere Mei (composed 1998) for SSAATTBB Choir. Commissioned by the St. Martin of Tour's Choir, Louisville, KY, Dr. Linda Morrison, music director, revised in 2009 for Gentry Music.

World Premiere: March 3, 2009, Carnegie Hall, New York, NY by the Mount San Antonio College Chamber Singers, Bruce Rogers, director.

Publisher: Gentry Music, Los Angeles, CA, under The Bruce Rogers Choral Series, exclusively distributed by Hal Leonard.

APPENDIX B

Letters of Permission

On Jan 12, 2017, at 2:44 PM, William F Plummer <wfp6393@louisiana.edu> wrote:

Dear Allan and Stephen,

I hope that 2016 was a good year for both Gentry and Pavane. I am writing to at Richard Burchard's recommendation, seeking permission to include small excerpts of a couple of measures each in my dissertation. The nine pieces which I've included in my study are all published by either Gentry Publications or Pavane Publishing. They are:

Miserere Mei (2009) for SSAATTBB Choir
When David Heard (2010) for SATB div. Choir
When David Heard (2010) for TTBBB Men's Choir
Ecce Dedi Verbum Mea (2011) for SATB div. Choir
Creator Alme Siderum (2011) for SATB div. Choir
Creator Alme Siderum (2011) for TTBB Men's Choir
Cum Essem Parvulus (2012) for SATB div. Choir
(Gentry Publications)

O Vos Omnes (2011) for SATB div. Choir
Ubi Caritas (2011) for SSATBB Choir
(Pavane Publishing)

Would you be willing to send me a note granting me permission to reprint the musical examples necessary for this document to be completed? As you know, documents such as this dissertation are important in the scholarship, research, and promotion of new music. They are also departure points for further scholarship, including papers, presentations, and magazine articles.

It is my understanding that permission can be sent either formally with a PDF on letterhead, signed, and emailed to me—or less formally, with a well-written email.

I look forward to hearing from you, and thank you for all you have done in disseminating Richard's excellent choral music.

Best Wishes,

William

William F. Plummer
Director of Choral Activities

From : Stephen Bock <sbock@fredbock.com>

Thu, Jan 12, 2017 05:22 PM

Subject : Re: Dissertation Permission to Use Excerpts--Richard Burchard

To : William F Plummer <wfp6393@louisiana.edu>

Cc : Allan Petker <apetker@gmail.com>

William:

Thank you for your inquiry and interest in Richard's music. We would be happy to offer you a gratis permission to use the limited excerpts that you've outlined below of Richard's pieces that we publish. We do ask that you provide us with a complimentary copy of your dissertation when it is completed.

Best Wishes to you.

Steve

Stephen Bock
President

Fred Bock Music Company
313 West Broadway, #10069
Glendale, CA 91209

(818) 551-0800
(818) 551-0801 (fax)

www.fredbock.com

Re: Dissertation Permission to Use Excerpts--Richard Burchard

January 12, 2017 6:26 PM

From: [Allan Robert Petker](#)

To: [William F Plummer](#)

Cc: [Steve Bock](#)

Hi William: Pavane will also grant you gratis permission exactly as Steve has outlined. Many thanks, Allan

On Thu, Jan 12, 2017 at 3:22 PM, Stephen Bock <sbock@fredbock.com> wrote:

William:

Thank you for your inquiry and interest in Richard's music. We would be happy to offer you a gratis permission to use the limited excerpts that you've outlined below of Richard's pieces that we publish. We do ask that you provide us with a complimentary copy of your dissertation when it is completed.

Best Wishes to you.

Steve

Stephen Bock
President

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APPENDIX C

Interview Transcription

Burchard, Richard. Personal interview. October 12, 2012.

Composer and Bellarmine University professor Richard Burchard interviewed by Louisiana State University doctoral candidate William Plummer on October 12, 2012.

Plummer: I want to know a little bit about where and when you were born and your early life.

Burchard: My life could really be defined as the typical split-family dysfunctional home. And probably, with what psychiatrists know now, if we could go back and live it all over again, they'd have a heyday with me. I'd probably be pumped up on so many meds because they'd think that with what I came from that I couldn't deal.

So, I was born in 1960, Nov. 27, in a little town in Pennsylvania called Meadville, population around 30,000. But actually we lived on the outskirts of Meadville. We lived in a little town called Guys Mills, population about 4,000. And if you go through the Guys Mills phone book back in the day there were like three pages of Burchards. It was kind of like our town.

So, I was born there to a man who was in the navy and met this woman when he was stationed somewhere like Darien, Georgia, or Brunswick, Georgia. Somewhere on the coast of Georgia, he met my mother. You know, they got it on and she got pregnant and there it was. She was 17, 18, and he was like 21, 20. She came back with him when he was done with the navy and hung out in this little town.

But she was a very wild child. Some people called her a floozy. It doesn't really matter. I only remember a couple things from when I was really small. When I was two they split up. I remember we lived with my grandmother and grandfather — my dad's parents. He was a turkey farmer and had a huge ranch or farmhouse. It was pretty awesome. I have pictures from then.

But until I was 10, I was tossed back and forth. I was with my mother. I was with my dad. I was with my mother's mother. I was with my dad's mother. I was with my aunt. And I lived, between the ages of 2 and 10, I lived in Barrington, Florida; Brunswick, Georgia; Lexington, Kentucky; Meadville, Pennsylvania. I was thrown all over the place. In fact, I ended up skipping third grade because, you know, back then everything was done by mail and they couldn't track down my school records. When my mother took me to this elementary school, she said, "What grade are you in again?" so I said, "fourth," and they stuck me in and I did just fine. I think it was two weeks before the fourth grade ended, they finally got my records and said, "He should only be in the third grade," but the teachers were like, "he is doing just fine."

So I was that young kid. I was the youngest kid in my class. I was 17. I just turned 17 the year I graduated.

That's where I was born. I was brought up in that kind of dysfunction — but who knew what was dysfunctional was. It was just my normal.

At age 10, I finally settled in with my dad and his new wife, who totally wasn't expecting some bratty little kid to show up on her back steps: "Hi, you're my new mom and you have to raise me." So that presented all kinds of new issues, as you could imagine.

But from 10 years on, I pretty much stayed with my dad in Pennsylvania. I'm pretty much a Pennsylvania boy. I finished elementary school, junior high and high school in Pennsylvania.

Plummer: Was your family at all musical?

Burchard: Yep, absolutely. It is odd. They were musical...and now when I look back, because at some point in my career I got kind of tired of western art music. I was just kind of tired of everything. I got really into roots music, as they call it, music that emanates from people culturally as a folk tradition. And that's when I was able to look back and think, "My family was musical." But it was spontaneous. It wasn't musical like, "Let's all get out our instruments and play a trio or a quartet." It was just, you know, like, "Let's just sing."

My grandmother played honky-tonk piano. She was kind of a saloon piano player in her young days and she had a piano in her house. And my dad sang and when he was in school he played the saxophone. My dad has a great voice. My birth mother would sing all the time. When I was 16 I met her sisters for the first time. She was adopted — and that's a whole other big mess as we go from one dysfunctional family to another — but I was struck when the sisters were together. They had finally just met like an episode of Maury or something like that. After they met, I went to meet them all of all places in Pittsburgh, Pennsylvania, and I just remember them sitting around the table and broke into song. And they had only just met and were singing three-part harmony and I was like, "What is going on?"

Then, my stepmother's mother was actually a conservatory-trained pianist, but she was an immigrant from Ireland in 1910 and she met another immigrant from Italy. It was very controversial for an Irish and Italian to date, let alone marry, so she was in a very abusive relationship and ended up just having babies. So she had 10 kids. She always had a piano, but I never knew her has a piano player. I never saw her play. It was my stepmother who told me she was conservatory-trained and taught.

So it is in my blood. I have a cousin who is a math teacher at a college, but could have had a concert piano career, I'm convinced of it. It's just that we lived in a small little town and you were a weirdo if you were into classical music and that kind of stuff. It just wasn't cultivated. But yes, there is definitely music in the family, but I'm the only one who somehow said, "I'm wearing it on my chest. I'm wearing it proud. And I'm just going to go

for it." In all respects, I'm considered the only musician in the family, just because I've never done anything else.

Plummer: When did you start any sort of formal training?

Burchard: When I was in the fourth grade, there were 40 people in my class in elementary and junior high school. Small little school. I had a music teacher named Leona Schaffer. Big woman. Drove a motorcycle. We are talking the 60s. We had music class in my elementary school. So I showed up to class and we had the little tonettes that we played and we would sing little songs. A folk song about a koala. I forget what the song was. In hindsight, I was singing quite loud and boisterous from the back of the room and, the interesting thing is, again in hindsight, instead of telling me to shut up, as I have seen many music teachers tell the boisterous kid to do, she said, "See me after class." Basically what she did was channel my boisterous music talent into participating in the school musical, which I got the lead. It was called *Cowboy on the Moon*. And it is an operetta. But she got me into the band, too. She got me playing saxophone. And I said, "I don't think that is going to work because my family just won't go for it." She said, "I had your father in class. You will be in the band." She drove me home, and when my parents saw the car pull up and she got out and I got out she said, "Let's talk." I remember sitting around the kitchen table and Mrs. Schaffer said, "Jim," that's my dad, "your son is going to play the saxophone. He is going to be in the band and he is going to be in the musical." And he said, "Oh, okay." So that is how small towns do it. That's how that worked out.

I was obviously immediately hooked. To this day, I never think about any life that wasn't about music. And then I went on to junior high school. It was actually a 7-12 high school until we merged with another high school. My 40 or 44 classmates joined with 100 from the other school and suddenly we are 144. Oddly enough, I was never in the choir in junior high or high school because the choir directors were just geeks. I was in band. I was in all the bands.

But here's the beginnings of my choral stuff. I went to this little church... One of the things my stepmother said she was going to do to me was make me a Catholic because I was a brat. I had no religion. I had none of that. She said, "You are going to church." So I converted to Catholicism, went through that whole ordeal of sacraments and shit. But during that time I went to this small little church, Saint Hippolyte — I challenge you to find how many churches in the United States are called Saint Hippolyte. It is, I'm sure, the least common name of all the saints. You have to understand, in the 1960s we all lived in tiny little towns. We were all sheltered from one another. So our normal was just that. We didn't know what was going on in other places. So this church, if you can believe it, in the small little impoverished town, this trailer trashed impoverished town —and I say that with pride — where people were dirt poor. In this church was this eccentric organist/choir director, who was trained at the college level and went on to get his M.D and was a medical doctor. He was my family doctor and my church organist and choir director. My dad sang in the choir. My uncles sang in the choir. My cousins sang in the choir. There was a men's choir and a mixed choir in this little, piss-ass church. And nobody thought any different. That's what we do.

When I went to college and started listening to other people's experiences, when I started going to the big cities and thought, "Holy f, you know. Wow. Who could pull that off?" It was ridiculous. But eventually that all went away. He was old and ready to retire. The funniest thing about that is that he got me involved in singing in the choir, which I enjoyed. But my voice didn't change until on into the 11th grade, so I sang soprano. He was our family doctor. There were rumors he was gay, which he was, but back then people knew and they didn't say anything because he made great music in the church and he was our family doctor. He was a nice guy. He was sarcastic as all get-out. But I'd show up to my gym class when it was time for a physical. You know, we always had one day a term, fall and spring, when we had to have a physical. And he would be like checking for hernias and then I'd be in choir rehearsal the next night. It was very odd. But he made a big deal over me because I was a boy soprano. Back then I didn't even know what that meant. He had me singing solos. Some of the women in the choir, some of them got upset. It wasn't until I went off to college, and it really wasn't until I was in graduate school and really started paying attention that the light bulb went on and I was like, "Oh my God." Of course, by then he was long dead, but if he could just see now what I know and how now I know why I was such a big deal. How many choir directors don't want a boy soprano? So odd.

Then I went to undergraduate school as a trombone/euphonium major, but the choral director taught a class, Introduction to the Study of Music, just like I teach now, and I answered a question and he was just staring at me while I was talking. And he said, "Will you see me after class?" He kept me after class and vocalized me. He said, "I want you to be in my choir." I said, "ok," but I didn't want to be in the choir. He said he was having auditions for the 16-voice choir at Edinboro College, now Edinboro University of Pennsylvania, and I was picking up my stuff and walking out. He asked where I was going and I said, "It is the 16-voice group, those are the good ones." And he said, "I want you to stay." And I made that group. I had no idea at the time that the timbre and quality of my voice was such that I was always "the blender." Tim [Glasscock]⁴⁶ will tell you today, "Give him a chain saw. He can blend with a chain saw, if he has to. He will find a way to make that color work."

I learned a lot about being sort of like that other kind of singer. I was never a diva because I wasn't a singer; I just used my voice. I played the euphonium in concert band, and you are not a diva on the euphonium because you are the inner voice that has to blend with everybody. In hindsight, I totally understand what it is about music that I totally appreciate and what has shaped my tastes and composition by being that internal guy. That alto, that tenor inside the music. Not the top, not the bottom. So college was a great experience from that standpoint. And then I transferred to the University of Louisville. It was such a big school that they did not appreciate my voice because they were mostly about trained singers and big sound.

⁴⁶ Dr. S. Timothy Glasscock is the chair of the Music Department and Director of Choral Activities at Bellarmine University in Louisville, Kentucky.

But then Jack Ashworth in the early music group [at the University of Louisville]. I thought, "This is interesting." That was really my first exposure to real early music. I mean, in my undergraduate school before I transferred, we did madrigals and stuff like that, but at U of L we were doing the Tallis and Byrd and stuff like that. So that was my first introduction to that kind of stuff.

And so, you know, deep in my heart I knew I was a choral person. But I never studied voice and I'm not a singer. So I hid behind my trombone and euphonium. And I did quite well. I won concerto competitions and shit on that, too.

Except for that lull in high school when I wasn't in my high school choir, but I was in church choir, I've always been in choir. Yet I've always considered myself an instrumentalist who is in choir. Now I know how many choir directors long for a few of those in their choir. Nothing against singers, but those of us who play instruments where you have to play lots of notes fast, we learn to read.

Plummer: Talk to me a little more about your first college choir experience.

Burchard: I don't remember a whole lot. It was 1978 so we are going back a ways. And college was college. I came from a little small town. And even though the college I went to was small at that time with only 5,000, it was situated in a college town. It was a college town. There were people everywhere all the time and there were parties and noise. Everybody in the music department partied. I have to say it was my first of many experiences to come of being somewhere where it was just me and I could be me and present myself the way I wanted to be seen. As much as I loved my undergraduate experience, and when I look at my transcripts and scratch my head and say, "Huh, I got pretty good grades in music, not so much in my other classes." I'll be pretty upfront with that. I remember it more as being a social period in my life and a discovery period and it was all about music. And music was fun. I have to tell you, at that college, and I still am in touch with a number of those professors that I had, I have to tell them, somehow I learned. I know I learned because look what I am doing now. And look at my transcript. But I remember always having fun with music. Only on a rare occasion do I remember being belittled or shot down. And I can tell you the names of the professors who did that. But that wouldn't benefit this interview. But for the most part it was a very uplifting and embracing celebratory kind of environment. And once again I thought that was normal. I thought, "This is what college is all about." Then I transferred to U of L. And that's when I soon realized, wow, this is not like anything from where I just came from. That was an eye opener.

Plummer: Do you think your most influential experience, eye opening experience was being in a choir or hearing choral music performed?

Burchard: Being in a choir. When I was young, being in a choir. I can tell you the very day. Well, I'd have to get a calendar out. But I can pretty much narrow it down. I ask my compositions students right now who are studying choral music to come in and tell me when you have that ah-ha moment, when you heard that piece of choral music and it

changed you forever. It is interesting to hear their responses. And I can tell you when mine was. All of this time, singing in choirs and after all this repertoire that I had sung, and after all these pieces I had heard, it was somewhere around 1988. It was right before I decided to form a group. Remember my stories about the Cambridge Singers.

I was sitting with a friend, and if you can believe this, through all my training, I had never heard a recording of the Cambridge Singers. Because colleges suck when it comes to that. They use the Norton Anthologies and the recording that come with them. They use whatever book. Nobody is bringing in anything extra. And so I had been exposed to all this music, and let's face it, a lot of the recording of any music before 1600 that came with those recordings were awful. They were terrible. Not so much now, thank god. But we were sitting, my friend and I, he put on a cassette tape, I have the CD, the exact piece. Cambridge Singers *Faire is the Heaven* CD. And I didn't even know it existed. Here I grew up Catholic and here is my Episcopalian friend turning me on to this shit. And I was like, "What?" So it was Hymn to the Virgin.

Plummer: Benjamin Britten.

Burchard: Yes, We had been listening to this tape and it was all really good. But this came on and it was like, ahhhh. Why were the early groups I was listening to not singing this stuff? That was 1988 and that was the beginning of who I am now.

Plummer: Could you be more specific about what exactly affected you so much about that recording? Was it the sound? The music? The Latin mixed with the English in that piece?

Burchard: Who knows? The real answer to that is I believe it was just about timing. Everything I had in my life worked up to that moment and something magical happened when all of a sudden that sound, that I had heard before, all of a sudden just hit me and I just stopped and quit listening and it was an epiphany.

Plummer: So the right piece at the right time.

Burchard: The right time is key. That is the magical component right there. Confucius says, right, "When a student is ready to listen, a teacher will appear." It is the same phenomenon I experienced. I was ready after all this training and music, I had come to a point. I wasn't searching. I really wasn't. But at that moment something hit me and I was like, "This is it," and I pretty much abandoned everything brass. Except I still enjoy it. I still think it is a great tool. I still play. I still teach. But it was at that moment I pretty much gave everything up and crossed over into the choral realm.

Plummer: And around when did you start composing?

Burchard: Well, composing is a funny word. If you count junior high school, when you sit down at a piano and you play I/IV/V/I and write some cheesy little love song. And you make up the lyrics and the melody yourself. That's composing, right? But I think what people want to hear reading this transcript is when did I start composing real music. Don't

get me started on that. Music that might represent training at the college level. Um, I dabbled in a couple of things as an undergraduate. I never took any composition courses. That's probably going to set some people who read this on edge. But I never took a single composition course in my entire life. I took a lot of theory courses and I took arranging courses. And a lot of what I do when I teach composition is score analysis. Mozart studied scores. Beethoven studied scores. He even actually copied scores to get a sense of how the pencil worked across the staff as you moved from instrument to instrument. Seeing, visually seeing how the instruments interact. So I think score study is absolutely imperative. So I did some arrangements. I wrote a couple little things when I was in undergraduate school, but they were your typical undergraduate kinds of things. You thought they were really great and it turns out they were nice, but whatever.

The first time I started taking composition seriously, and I didn't know that's what I was doing, another spiritual moment, if you will. And I've had a lot of those, so if you decide to put this in writing, I'm all for that. If people want to roll their eyes, that's their problem. But don't rock the boat when it comes to the moon and the stars, I'm not trying to be a hippie. In 1988, wait, in 1998, I realized at that point I had dabbled in a couple of things and put a group of singers together, but we were doing Renaissance music by lesser known composers. That was our claim to fame. Now there is a group who does Renaissance music by lesser known composers in practically every town in the United States.

I used to, just for fun, do three part Christmas arrangements and that sort of thing, nothing serious. But if you read the program notes to the first piece that I got published, *Miserere Mei*, I can't deny there is something going on there. Let me tell you what. I have always had a love/hate relationship with the modern church. Please, I'd probably have a love hate relationship no matter what period I lived. But for me religion was always a precarious thing and it was worse than politics to talk about and you just didn't do it. I was an altar boy. I counted money and listened to priests tell dirty jokes and it was all very confusing. I came from a split home and, you know, whatever. So, when I moved to Louisville in 1984, about a year into it, as a brass player, I was hired to play in St. Martin of Tours downtown. If you have never been to St. Martin's, you should. You walk in and you are like "Wow, this is a great space." And I remember playing the trombone in the choir loft along with the organ and we were playing the recessional and he said, "Blow like you have never blown before," and he pulled out all the stops and it was the most amazing sound I have ever heard, with this ring time...and I was just like, "Damn."

So then he invited me to sing in the choir, and I did. He taught me a lot, this choir director. His name was Ron. They had a tradition of doing chant before the propers of the mass. We did a number. Most of the propers of the mass were sung to those formulaic chants. So that was kind of neat. We did litany and there was organ and there was brass. This church really loved music. But then I met the priest and he really made me feel at home. He reminded me of my stepmother's mother. I could just see it in him. In fact, when my parents came to visit sometime later my stepmother was like, "My god, you are right. I could see my mom in him."

I got kind of close to him. And even in my roller coaster days with the church, love it -hate it - love it, he was always there. I remember when he retired. He retired much to a lot of people's surprise. He had inherited a lot of money from his family. But you wouldn't know it to see him. He had holes in his pants and ate Ramen Noodles and fried burgers on the stove as his dinner. He was not. He used his money for other things, to help people travel to Europe. He wanted to do something for the community so he bought a church that had been closed by the archdiocese and was on the market too long. That caused a big controversy. "You are a retired priest, you can't do that." But he was like, "I'm retired, I can do whatever I want." He enlisted me to help him come up with something I could do for the community there. And after it was all said and done he had me over for a dinner. We worked together for about six months, the group I had was performing a compline performance there on Saturday nights. And we managed to find the best of both worlds where it was a compline service where we could sing two or three really good polyphonic works and still sing the service and get done in 45 minutes and get done and everybody was happy. Not a concert, but everybody felt like we got to sing some of this polyphonic stuff for a different audience.

Then one night he had me over for dinner and cooked me a burger in his frying pan and the light bulb went on for me: "I think what you need from me is someone to head an educational outreach program at this school for impoverished students." That night he had a heart attack, fell in the bathroom and died. I got a phone call the next day. I was like, "You have to be kidding me."

Here is where it all starts to become a little bit blurry. I sat down and I was living in this little place in butcher town and I had a harpsichord, of all things, and sat down to try to write choral music. Actually, don't try to write choral music on a harpsichord. I sat down, nonetheless, and started penning this Miserere Mei. Two days later I had finished this piece and I hand it to the choir director and he said, "We have to do this at his funeral." The choir worked it up and we sand it at his funeral. About three or four months later I got a pho ne call from the choir director at the Cathedral of the Assumption saying, "What is this about you writing music? Everyone is talking about that Miserere Mei." I'm like, "Seriously? That's cool." "Why don't you come to the cathedral and be my composer in residence?" I said, "That is silly. I've only written one real choral piece." "Well, I think there is more in you." So I went there and did that for a year. That was all well and good. I wrote another piece here and another piece there. And I got involved in the KIIS program⁴⁷ and Steve Bolster was generous. Steve said, "I like this. We are going to do it." Then Greg Detweiler⁴⁸ said, "I like your stuff. Let's do it." I was just writing for fun. It was nothing more than fun. It was a creative outlet and sometimes I'd get goose bumps knowing I had just written a certain passage.

Plummer: When I was a student I sang one or two of your pieces.

⁴⁷ The Kentucky Institute for International Studies through Western Kentucky University.

⁴⁸ Dr. Greg Detweiler is the Director of Choral Activities at Morehead State University in Kentucky.

Burchard: *Creator*⁴⁹ was one of the pieces I wrote for the choir at the Cathedral of the Assumption. And I wrote it as a men's choral piece first because I was specifically asked if I would write something for the men's choir. That is one of the only pieces that ever worked by just transposing it and it worked well as a mixed piece. Nothing else has been that easy to do.

So I was kind of writing. Just for fun and just as a creative outlet. Of course, it was just weird, to be in this place where I am writing choral music but I am really a trombone/euphonium player. Rebelling against schools because I don't know if I'm into the college scene and what it all stands for. And this was the next chapter. In 2006, in Salzburg with Randy Pennington⁵⁰, we were just sitting around having a few beers and talking about choral music and he said, "Well, I'd like to hear your stuff." I said, "Well I have a few things recorded...it's not the greatest recording. Well, I have a recording of my group." We swapped recordings and I liked what he did with his choir. I liked his sound. And I liked the way he thought musically. And he definitely liked my music. So he said, "How many pieces do you have?" And I said, "Well, I have a quite a few." And at that point we decided we would collaborate. Meaning, he and his choir would work on my music extensively for a year, the result being a recording, and I would take care of the logistics of getting it coordinated and pressed.

That was the first time in my life I was in a position where I had a significant number of choral pieces and I could ask myself what pieces I want on this CD. And now I have to sit down with them and really finish them, because they are going to record this and once it is recorded, I want the listener to have a sense of completion. A lot of my music was done, in time. But I never knew if it was really done, done. That was my first experience spending the rest of July and August burning the candle at both ends, sometimes being up all night long, not even knowing I was up that late because I was really in the zone and actually bringing a number of pieces of mine to completion. In fact, if you listen to that recording from 2006, a lot of the pieces on there have remained exactly like that. A few of the pieces have changed because you can't seriously think I could get all of them there.

Once that CD project was finished, it was something tangible for people to listen to. That's when I said, "You know what, maybe this is what all this has led up to. Maybe this is where I'm supposed to be." But I still wasn't sure. Since then, it has been. Since then there has been attention and since then there have been more people outside of Kentucky who want to do my music. It took another three years before a publishing company with some serious names in their list of composers found my music. Between the 2006 CD and the 2009 it became a reality that people were performing, Premiering and commissioning and publishing, I just said to Jeff Johnson⁵¹, just last week, I went to hear the UK choir rehearsing my newest piece for them., I said to him, "I am finally comfortable in these shoes. And these shoes fit really, really well and I don't ever want to take them off."

⁴⁹ *Creator alme siderum*

⁵⁰ Dr. Randy Pennington is the Director of Choral Studies at Northern Kentucky University.

⁵¹ Dr. Jefferson Johnson is the Director of Choral Activities at the University of Kentucky.

Plummer: Is it scary to think you have to put something into a final copy to be published?

Burchard: It was scary. But not anymore because I see a number of composers who make revisions. There are so many pieces in print and at some point it isn't printed for a while because it is circulating and then there will be interest again and they will print it again. You know, a good piece of music might get a second print or a reprint, but what I've learned from my friends in the biz is that it is not uncommon to have made changes in the second printing. I have, at this point, seven pieces in print and three more going to the print and I have found only two typos, knock on wood. And they are not so significant that they matter. So I'm thinking should I just let it go or tell my publisher that when it is type to reprint we need to fix them. But I think what I am going to do, because of internet resources, I am having my website redone. At some point I think people will actually go to my website. At this point, you know, I'm still an unknown. But I think people will go and having a section called updates and I want to inform the reader, "Well, the version you have, great, but I've decided I'm going to change this measure. So the publisher doesn't have to reprint." They don't have to buy a new copy. They have permission to change it. And I think in this day and age that can be a very effective tool and a very user-friendly tool and one I don't see anybody doing right now.

Plummer: Would you prefer to sing, conduct or listen to your own music performed?

Burchard: My own music, listen. In the exact opposite order. I'd rather listen or sing than conduct choral music. Because I know some composers who get so frustrated and bent out of shape because, in their words, "These performers just can't perform my music the way it is supposed to be performed." And I am thinking to myself, "If you just pick one of my pieces and go on YouTube, you will see so many different interpretations of that piece. Anyone can say "That is a good one. That is not a good one. And that's not what it is about." What it is about is [that] something about the music makes them want to do it. I won. That is the win in all this because people are already connected to it. I am able to set my personal aesthetics aside and enjoy the music for the moment, and, to some degree, actually appreciate the variety of interpretations and results that I get. And I have also come to the realization that a high school choir cannot take a piece as slowly as a college choir because they are younger voices and can't sustain. And an amateur choir can't do many things written in the music because they are an amateur choir. So I don't put that standard on everyone, but I enjoy listening more than anything because I get total enjoyment out of knowing that these people have taken time out of their lives to do it. If I am there and recognized and get the chance to stay, it almost becomes tiresome when everyone comes up to say how much he or she enjoyed singing your piece. But that is part of it.

If I'm in the right group, I enjoy singing it. Because it is fun and a couple of my conducting friends don't give away that I'm the composer. The audience reacts and then they say, "Oh, by the way, here is the composer." and so it is interesting to kind of see the reaction of people after the fact.

Conduct, I haven't really gotten comfortable with that. I can conduct; that is not the point. I have conducting chops; I can conduct whatever. But it is my music and I already said I

enjoy someone else's interpretation. If I were to conduct a choir, it would be a choir I put together myself. So there. End of story. All creative license is mine. Or I would work with some of my conductor friends. Let's meet before rehearsal and see some of the creative choices you have made. When it comes to my music, I don't want to say something that is vastly different than what the director has already said. Because part of the magic is the director finding the music his or herself. And college kids being the way they are, there is always that little singer who says, "Well, Richard said it was supposed to be like this and the director said this." I feel like the conducting aspect is something that could get in the way. But I have heard my music performed exactly the way I would want it performed. So I know those conductors exist. I imagine my answer would be different if I were sitting here saying, "So far none has really gotten my music." But they have. So, I know they are out there and I don't have to [conduct]. If someone wanted to know, seriously, how would you want this performed? I could defer to one of the handful of conductors who "get it." I could say, "Just listen to this and you'll get it." And already a lot of those recordings I would defer to are on YouTube.

Plummer: When you are working on a composition, do you consider the audience, the singers, the text? What varying degree do all these things come together?

Burchard: Now you want to talk about process. It's an interesting question because I've never really thought about it that way, but if I picture myself when I sit down, I'm actually thinking about the music itself. I'm not a text-driven composer per se, but once I'm really into a piece, the text becomes a driving force. The text really kind of gets me started in terms of a mood and that's it. So it starts getting a mood and often times I might set the first two three measures with the text because I want to see how I'm going to start the piece and where I'm going to go, but most of the time when I write I get to a point where I abandon the text and the music starts to shape itself. And I'll just write and the lines will just come. Then I'll know, as a piece of music, this is sounding really good. I can put the text into this later. And a lot of times that is the beauty of setting a text to music, because you are not bound by... If you take a piece of poetry and you say it, you have to say it as written. But if you take a piece of poetry and set it to music, you can repeat a line or repeat a word. You can end the poem and go back and say the first line. Now, if you were to speak a poem and decide you are going to reiterate that word "flower, flower, flower," everybody is going to be in the audience wondering what is wrong with you. But when you set it to music I can say the word "flower" three times and I can emphasize the text or create a beautiful chord to emphasize the text. It is all at my disposal. So often what happens to me, and maybe this is because I'm an instrumentalist, is when I start to get going I just hear lines and textures and timbre and counterpoint. And it all starts sounding good. And then I go back and wonder how I am going to fit the text into this. It is not so easy as like, okay, just divide up the stanzas and make it work. A lot of times you start setting the text and you are like, "okay, I'm going to have to add a few measures between these two ideas to make room for the text because this melodic idea or this contrapuntal idea, I can't just go with it right now. The text needs more time." And so it is a combination of the two. I'm thinking mood, just overall piece, does it sound good being played back without the words? Because I don't get to hear my music with words until the choir sings it. So I have to rely on listening to it

played back through my various means without words. But I know the words so I can place them in there.

But the singer, of course I think about the singer. Because I know singers and I know their voices. And I don't push the limits and I don't do bizarre things and I don't do things that are going to harm the voice. My biggest challenge has been, when I write for male choir, to stretch those boundaries that you often just can't do and in those situations to be cautious of the upper tessitura not to put too many demands on that. But in a mixed setting, you can look at my music, with the occasional bass E-flat, D, and [for the] soprano, rarely have I written an A. In this last piece I wrote there was one B-flat in it. Everything is in the range that all the theory books and all the orchestration books and all the choral writing books tell you are the good range for the voices. I don't push those ranges. You don't have to, for one. A lot of my music is very polyphonic. There is a lot going on. Randy Pennington called it "symphonic choral music." I love homophonic music but, for me, sections of homophony are enough. The rest of the sections, maybe as a euphonium player, and my friends who are cellists and violists, they want stuff to do, too. So, when I get the basic framework of the piece together, it is just my nature to then start taking these notes and stringing them together with all these great things we learned in theory called non-harmonic tones and making lines out of the individual parts. And I guess I am conscientious of the fact that if I have a piece of music that is mostly polyphonic, everybody needs to have a piece of it. That's part of my Renaissance influence. Everybody gets something to sing. You don't just have chords underneath a moving soprano line. And I hear that from singers all the time, "Your music is so fun to sing." I know, because everybody gets something to do. So I think about all of the above, but not in any particular order. And when a piece starts to come to where I'm nearing the end, does the piece need anything extra? I sing along with every part and I let my voice break away from the notes. I'm not going to say improvise, but extraneous singing with adding a note here and there. And sometimes my voice will say, "Yeah, add that in there because that was really interesting and it worked." So I'm going to tell you, there is not a piece I have written that has gone to the hands of the conductor in the last three years that I have not sung all these parts. So I know they work, and I also know how all the various sections are going to react.

Plummer: So you know how they feel, as well?

Burchard: Oh yes. Definitely.

Plummer: I've sung a lot of pieces I could tell the composer had never sung through the voice leading.

Burchard: You know, notes are notes. Write what you want to write. I write the way I write because that is just how it comes out. I tried, just a few months ago. "I am going to write a homophonic piece. I'm going to have the prettiest chords go chord, chord, chord." I couldn't stop myself. I had to make a little connection with a soprano here and an alto here. The next thing I knew, it was polyphonic. I couldn't stop myself. That's just how I am. And you know what? Fine. I'm going to go with it.

But I have to say text is a big thing for me. While I am not text-driven, I am driven to choose texts that I think a.) need to be set, b.) have special meaning to me, and c.) are tried and true texts that have been around for hundreds of years. There is something to be said about that. I'm not saying you can't go out and find your own texts. There are just texts that speak what they need to speak and maybe they are even functional, which is great. What is wrong with functional music? Functional music is awesome. You want it performed. My god, the Renaissance people did that. It's called mass ordinary, you know. Should I write this introit that is only done once every three years or how about a Kyrie? I think I'll do the Kyrie!

Plummer: In terms of text selection, do you feel that in choosing these texts that speak and have spoken for centuries that you are expressing something that is seated in your love of roots music or folk music? Can there be something folk-like about a Latin text from the mass?

Burchard: When you say folk-like do you mean connected to the people? Oh, yeah. That was their world. Did I tell you there was a Saint Burchard? Read the program notes to *Ecce*.⁵² Two bishop Burchards. Remember the chants. All the Burchards throughout the papacy. It is more than folk music. It is like this spiritual connection. It's all "folk music" when it is part of your daily life.

Plummer: I guess, in a sense, because the vast majority of your compositions are Latin...

Burchard: Who can answer that question? I grew up in a dysfunctional family in the United States. Spent most of my life in a white trash poor town.

[Pause.]

Huh, the light bulb just went on with me because my choir director in the church did Latin. And in the 1960s you still did a lot of Latin. It wasn't the Tridentine service. It wasn't that, but a lot of the hymns that you sang, the modern hymns were "Salve Regina" and all that stuff accompanied with organ. It was all that Vatican Council II reform. So I guess that question just made me go back and realize Latin was a big part of my youth. And of course when you go off to college and you are studying the composers of the Renaissance it is Latin. Nothing against the vernacular and the secular music that was being written at the time, it is fun stuff. But we know the difference between the Renaissance composers who were writing for the church and when they were writing for secular community they wore two separate hats. Much like today if trained composers chose to be a part of the popular world, which I'm delighted to say I am seeing more and more young composers not afraid to admit they are a part of the popular culture world too. That is going to create such a healthy environment, if it hasn't started to. It wasn't the case when I was in school. I said earlier in the interview I was never belittled, but I could still remember the day I was made to feel like the smallest person on the planet because I have, in a practice room at my undergraduate college, sitting down, I had written a pop song and I was singing it at the top of my lungs and my theory teacher walked in and said, "What is that god awful noise? If

⁵² *Ecce Dedi Verba Mea*

that is the kind of music you need to make, why don't you just go work at the McDonalds and get it over with?" And I carry that with me to this day. And I think, today, "How sad of you..." Unfortunately there are still a lot of people today who live that. I wish more of my classically trained colleagues would just give it up and admit they like pop music. A lot of them do. I don't associate with or teach with anybody who doesn't have an open admission to [enjoying] pop music. They get it and like it. It isn't what gets us through the day. I like the tone my generation started, the Who generation. Now more and more colleges with distinguished and long traditions in classical music are now offering classes in pop culture and pop music studies classes. It sends a message. John Dowland, that was popular music, but then we decided, WE decided — (that stuff was actually pop music) — but we decided hundreds of years later that it is going to go into the classical music category. It's kind of an exciting time. I tell my composition students: You live in an exciting time and hopefully one day you will appreciate it. It is going to be confusing, because when you study the Renaissance, if you didn't have imitative entrances, if you didn't make use of the head motive in an imitation mass and if you didn't move to the cadences and if you didn't have the formulaic cadences, and if you didn't have a *cantus firmus* you were nobody. You were not a serious composer. In the Baroque period, if you could not manipulate the binary form and the rounded binary form, and if you could not move from dance suite to dance suite to dance suite, and if you couldn't distinguish between the *bourée* and the *courante* and the gavotte, you were nobody. If you were in Mozart's time and you couldn't take that theme and develop it in the B section, you were nobody. And then came Beethoven and his buddies. "You know, this sonata form is kind of nice, but it is kind of limiting. So what if we..." And even then, there were lots of unwritten rules you had to subscribe to if you were going to be a composer of any merit. And the Romantic period just blurred all the lines when it came to diatonicism. I'll say open and honestly, I'm not a fan of a lot of atonal 20th century music, but I totally get what they did and I totally respect what they did and I totally get it. If they hadn't done what they set out to do, which was blow all of this out of the water, forget it. It was great, but look where our culture was, too. There was a lot of anti-everything. I have to give props to the Impressionists because they did the same thing in a much different way — in a retrospective way. And so where are we now? There are no rules. There is no check list that anybody who judges a piece of music can throw down and say, "Ok, great, it is a great piece of music." And that is what I tell my students. When I teach composition, I don't tell them how to write. I challenge them. Because I have been challenged many times. There is nothing more challenging than being told "I'd like you to write a piece of music but I don't have a really strong bass section and my sopranos can only reach an E." I'm like, "I'll write it." Those are the kinds of challenges that are fun. And can I write an aesthetically pleasing piece of music and still keep my artistic integrity intact? Of course the answer is yes. It is really fun.

So I tell my students, you live in a great time and you live in a frustrating time. It is like figure skating. You know there is not a figure skater alive who is going to win if they don't have a triple sow cow and a quadruple lutz. You know you have to have them. But in the music you chose where they go. It is all up to you. So you know in a piece of music there are some things people are going to want. They are going to want to hear a beginning, middle, and end. They are going to want to be taken on a journey. They are going to want to hear highs and lows. They want to hear all those romantic things. And that's all. The rest, you

have to put it together your way and hope that it works because there are no rules. The only expectation is that the piece of music was satisfying. And that's where you can get frustrated, because there is no list of ingredients anymore. Today's composers have everything. But just because you have everything doesn't mean you are going to make the best product. So I've been on both sides of the scale. Some of my greatest pieces of music have come from when I had no limitations because I know the choir can do anything or when I've known I have four parts. Four parts only, that's it. Ironically, I don't have a lot of four-part music published because at this point in my career I'm considered the big guy with lots of chords and counterpoint. And I think that is great, but watch, after these three new pieces are published, watch for me to take three steps back. I want to reach another audience. I was to be accessible to other choirs now who can't do the big stuff.

I'll give you a little preview of what I'm working on. Here are my ideas. Some I've already set in motion. I'm setting some Armenian folk music and I've also studied a lot of Middle Eastern music, as much as a white boy from Pennsylvania who lives in Kentucky can study it. But I've met a lot of people from that region and learned a lot. A couple pieces I'm scoring are folk melodies that I'm going to score for choir but also use some traditional instruments, like the doumbek. But it's not like, "Here's a doumbek, American college students, jam." You have to learn these traditional rhythms. I have an expectation when I embrace this category of music. My big choral works that are published need to live and circulate for a while. My new stuff has to be different. I need it to be different because I have been waiting to do this for a long, long time and it is ready to burst out of me. I'm looking into some folk songs of Armenia and using some Middle Eastern percussion because I love it. I love Phrygian mode.

I also had this idea just the other day. John Dowland wrote all these great songs. They come with a base line and figures. They need to be realized. Why don't I realize them for choir? Why don't I use the realization to create the chords the choir needs to sing. And Flow my Tears suddenly becomes ... [sings]. Why hasn't anybody done that? Why not? He gives you the chords he wants you to use. I'm going to add my little twist. Like, hey, it's the 21st century, I'm going to add a 4th and a 7th in this chord or a little suspension. I think this would be some awesome stuff. Some Elizabethan stuff set for choir. All I'm doing is thinking of the great period of *Lieder* when the piano part was nothing more than chords and rhythm. Think of Schumann. But then the melody captivates you and it was just so perfect. That style of accompanying makes perfect sense for today's choir. I don't have to get all Chopin and three against two and that kind of stuff. And I hesitate to say this, all of this choral music where the piano part sounds like autumn when the leaves are falling [sings] It is like ABC after-school music. Why do we do that? Watch for these kinds of pieces I am beginning to be obsessed with writing or setting in the next wave of what I do. Because I need this big six or eight part stuff to just circulate. The "Miserere" was published three years ago. I will not be surprised in seven more years someone writes me to tell me they just performed my "Miserere." Ten years after it was published someone just found that piece for the first time. Knowing that, I've got enough big stuff out there. I'm ready to just do something different.

Plummer: And it will be nice because you have some publishing clout behind you to be able to explore that.

Burchard: Oh, the publishers will love that. I have friends who are choral directors who will love it, too. They are the ones who will be introducing me to an audience who thinks they know me, but then they don't. But also genuinely I think they will appreciate where this music comes from and how it will lend itself to the same thing. Choirs like it. It fits really well into a program. And that is something we need to talk about. The last several years I have really gained an appreciation for programming. I think a lot of composers write and they write to say, "Here is my piece of music. It is what it is." Great. But the reality is that every piece of music that is written isn't performed as a single unit. It is performed as a unit of four, five, six, seven. It has to fit into somebody's 25-minute program. It has to fit into somebody's 35-minute choral program after the guest choir shows up. It has to fit into someone's hour-long program when part of it is a mass with piano accompanying and then you have time for three more motets. What are you going to choose?

So that is another one of the challenges I have not scoffed at, [but rather] embraced: Knowing that if I write a piece of music, I want it to be programmable. Not just because of the text, not just because of the mood, because of the key, but because of the length. I embrace that. A lot of people don't.

Plummer: It's interesting to hear you say you are interested into branching out into accompanied music.

Burchard: Well, my taste buds have always been there. If you look at my CD collection, it's the most eclectic CD collection ever. The reason why I haven't branched out, quite frankly, was because once this ball was set in motion, I have been so busy keeping up with the demands of commissions and new works that I haven't had time. And I'm not saying I have time right now but I'm going to make time. You know how I'm going to make the time? I'm going to quit talking to people for a while. There are a handful of people who have really been instrumental in getting my music out there and they have their own series. They will always want to publish me. But they have enough of my music right now because they have a series. They have to have other composers in their series. With the exception of one, who might want another thing, they don't want anymore. So, good. No one is knocking at my door. But I'm also not sending anything to anyone. I'm not soliciting. I have 10 works that are finished and I think could be published. But I'm not so sure I want that to happen. Because then everybody is going to be publishing all this stuff that kind of comes from the same place in my creative brain. I want to work on these other things I've been talking about and put that in the hands of publishers. And I think they might go for it. But I need it. It is so funny to say. This has all happened so fast. Ten pieces in less than 3 years. I need to change it up a little bit.

Plummer: Are you afraid people will stereotype you?

Burchard: No. I'm worried that the stuff I want to write right now won't get the time and energy I am feeling right now and it might dissolve into nothingness. I need to jump on this

because it is where my creative self is obsessed. It is all I am thinking about. I've been thinking about this for months. I've even started a few pieces. It is such an infantile mode that if you were listen to it you would say, "I don't know Rich." But you won't hear the other 12 layers in my head that aren't written. I have so many fragmentary ideas I save in the folder I have called fragmentary ideas. If every fragmentary idea I have in my head and in my folder on my desktop were to actually turn into choral music, I might have an entry into the Grove dictionary next to Palestrina for the number of motets.

Plummer: So in terms of this current style, this 6 part/8 part period or whatever they look back and call this...

Burchard: You know what's funny? I have no idea what they are going to call it because it goes from three parts to eight parts to 10. That's not how they did it back then. It takes a special choir, or at least a choir of competency. My group is 15 singers. We can sing my music. College choirs, most of them that I have seen who have 40 singers and are on the ACDA level, can do it. High school choirs, maybe. But it is just really odd because even though you divided the parts up the way I write it, doesn't mean the balance is going to be right because each choir is different. I just write it and think the choir directors who are going to get it are going to get it and they'll know, "Oh, I need two Baritones to jump up to the Tenor 2 part." I didn't write it that way. When I write it I'm like. "Here is the chord, you figure out who is going to sing it. If you need a soprano to jump to alto 2, you figure it out." That will be on my whole update page: "Listen choir directors, just balance the chord. If you need people to jump around, have them jump around."

Plummer: Then I won't feel bad about putting a couple lyric tenors on the alto part at the end of "When David Heard."

Burchard: That's fine. But you know what, I've heard two choir directors say they don't like the sound of altos and tenors together. That's fine with me but you better figure out a way to make that line come out. Cause I'm still going back into the day when it was a falsetto and a tenor singing together. I don't care how you make it work and I am very fortunate that so far in my career, everything I have written has been for a choir whose choir director I know is going to make these decisions. I know it is inherent to their nature to say, "On this part, I'm going to need you guys to sing for the next three measures." I can't possibly put that in the instructions of the piece. That's another exciting place to be as a composer, you just write the shit and they are either going to get it or they're not. And the ones who get it are going to make voices jump around. That's what I do in the choir that I'm in right now of 15 voices. In one single piece of music, Purcell "Hear My Prayer," I'm singing three different lines because I'm the voice that jumps around to keep the balance in the bottom. Tell me that is not how they did it back then. Of course it is how they did it back then.

Plummer: So if you had to describe your style...

Burchard: It's already been described, beautifully. Hal Leonard, one of the pieces they published. They couldn't have said it better.

[Reads Hal Leonard's publishing notes from "Creator Alme Siderum:"]

"Composer Richard Burchard toggles the verses of this beautiful piece between monophonic chant and homophonic chorales. The two styles meld together, producing a piece that sounds both fresh and timeless. Richard's compositional style is careful and profound. You can't rush through one of his pieces, you want to linger and enjoy the richness he creates."

There was another one that was better. It was the "Miserere." This is the line that I like:

"A remarkable pairing of Renaissance purity and contemporary dissonance."

I like that. And when I talk to my students, I've got the best of the Renaissance, but speaking as a 21st century composer, I have better chords. My roots are definitely in the Renaissance but because we have been through that whole aleatoric period...

That was one of the weirdest things about teaching theory until the light bulb went off in my head. These students don't hear the tri tone as dissonant. They don't hear this as dissonant! Their entire world is dissonant. I am trying to make them hear something that is just fine. It is almost like your ear isn't your best friend anymore. It's almost like you have to see why that isn't appropriate for that time period.

Plummer: We might also want to add to that intervallic leaps.

Burchard: The interesting thing about that, too, when you talk about intervallic leaps, controlled intervallic leaps, in comes Palestrina who says, "Oh, no, as long as it is a fifth or an octave, that is not really a leap. You are just leaping to a part of the chord that is already sounding."

Plummer: Could you offer any advice to young composers who are trying to get their work out there?

Burchard: Sure. I don't really hear very many contemporary composers who are somewhat popular, if we can use that word (meaning that their music has landed in a significant number of director's hands) who find some merit to it. There aren't very many who are under 40. So the first thing is, if you want to be a composer, you have to understand that in the big boys, big girls, world of composing, it does require a certain amount of age, which brings with it seasoning, experience, study. All of that.

Artistically, my advice would be to just study, write, find the resources to have your stuff performed. You can listen to all the MIDI playback in the world, it is never going to be the real thing. I am fortunate enough to have heard the real thing enough to then hear the MIDI playback to know it is going to work. So when I listen to a hideous playback I can say it is hideous because of the MIDI sounds. I can also say that it is going to work because I have had enough experience. When I write, my playback mechanisms in Finale are oboe, cello.

Those are the general MIDI sounds I use because those are the ones that come closest to blending and cooperating together. I know that if they sound good together they are going to sound good together with voices. Also, if it sounds good with piano, it is going to sound good with voices. But I don't have the piano chops to play 8 or 10 part pieces. And, in fact, I challenge any piano player to play the latest piece that I wrote because it is so spread out.

So, advice. A) write. B) try to get it in the hands of people who will do a decent job singing it so you can hear it. (Because hearing is everything.) C) Be a nice guy. Don't be an asshole. D) Appreciate the fact that you are just one of many who want to do something in your life. E) If you wrote this piece for choir and if you scored it for strings. Guess what? It is going to sound good. Find a string quartet or something to play it for you.

But don't give up. If you really want a publisher to take you seriously, you are going to have to have something for them to listen to. The classical world has become what the pop world was 30 years ago. Not interested unless they can hear it.

From a business perspective, same thing. If you don't have something for them to listen to, forget it. Because they want to hear it.

The artistic advice is to just be you. Don't try to sound like Eric Whitacre. You can't. There is only one. I can't believe how many people — they are not only in love with Eric's music — they think they want to write like him. Don't. Eric already did it and he continues to do it. Stop it. It is not going to happen to you.

I think for young composers it is tough to not try to imitate. You see that in the pop world and you see it everywhere. Don't be the "American Idol" singer as a choral composer. Don't be "The Voice" as the choral composer. It's not going to work because someone else is already there and they do it better.

In choral music, it is the subtle gestures that make the difference. A passing tone here. A little interval. [sings] That could be the most awesome part of the entire song. But you don't know that until it happens. So don't try to be someone else. Just write. But also don't try to erase who you are. Write, get people to sing it, don't try to be Eric, or John or Arvo [Pärt].

Plummer: You mentioned Arvo Pärt. Would you say that he is an influence?

Burchard: Big. Huge. And it is interesting because I write nothing like him. But when I hear his writing it touches me. And I know why it does, because I love his dissonance. I love his Estonian roots. I have no desire to write big works like he has written with instruments, but when I hear his work I imagine I could. Arvo has been around. His repertoire is tenfold [compared to] mine. Eric is 10 years younger than me. Yet I'm the new kid on the block. I guess for younger composers, I'd tell them when it happens, it happens. You might be 30. You might be 60.

Plummer: Would you say, in terms of mood, timelessness or ethos, you share something with Arvo?

Burchard: Yeah. Because Arvo admits to his spiritual roots, if you know anything about that area of the world. Estonia. When he was young, he was coming out of an ugly time that lasted a long, long time. So it is a part of who he is. But at the same time it has this amazing tradition of a cross pollination between the Russian and the Eastern European and Armenian. There was some magic stuff that went on there. But his music is painful and he doesn't deny it. He writes about and talks about the pain.

Plummer: If you were going to describe your music as more Classically oriented or Romantically oriented, how would you describe it?

Burchard: Are we using conservatory of music terms here?

Plummer: We are talking in a very general sense.

Burchard: Romantic as in, "you look hot" or Chopin?

Plummer: As in shifting moods or shades of mood and classical in terms of form and rule oriented.

Burchard: Romantic first but form is important. Form is important but it doesn't dictate. Quite the contrary. If I am successful in introducing the piece and moving on into some middle section — beginning, middle, end — once you have done that, you have to stop and let your listener breathe again, which is why I might come back to the beginning. Form is awesome, except for the formula part of it. And the dictator part. The whole theme - go away - come back to a theme is an awesome concept. But the mechanical part of it... I understand it had to be there and at the time it was exciting. I get it. It makes a whole lot of sense. So does Shakespeare. All of his tragedies. You knew it was coming. You knew the characters he introduced at the beginning, you would see their psychotic selves at the end. You knew they were psychotic at the beginning, but it took time for the characters to develop. Same thing in music. It takes time for the themes to develop.

Do you know about this new field of study called bio-musicology? I've been asked to pilot a new class next semester specifically for science and health majors. It's the Galileo project. It's about a course that incorporates mind/body/spirit. I got online and started researching and I hit on something that brought me to this link that said bio-musicology. It's a term that was coined by some professor in 1991 at Penn State and it is becoming a legitimate field of study. It is the idea that music is intrinsically part of the human existence. It is not learned. It is part of who we are. This field of study combines anthropology, music, math, and biology. It looks at music as one of the biological characteristics of who we are. But it historically goes back before humans existed, because music existed before humans. So we were evolved into an existence where music was already there. We didn't create it. It is really fascinating. So as I was putting this course together I thought about it. The course is

called *Lost in Meditation: Cultural Evolution of Music*. It is going to explore how music is an integral part of everybody's culture. World music.

I'm telling you this because I really firmly believe, after the thousands and thousands of words that I have uttered tonight, that as human beings we need to have a concrete answer that we can reiterate in the form of writing or words. The bottom line is, this is where life is. This is where I am and I'm just going to go from there. So, young composers? Deal with it. And don't get so full of yourself that you can't see your nose to spite your face. There are no answers. If you are 20 and you are reading this, great. If you make it to 30 and a little bit of this resonates, great. If you are 40, great. If you are 20 and this resonates and you are 30 and this doesn't, I'm afraid you are going to be like the majority of people who study music and then quit or succumb to some other life need, be it a wife, kids, house, car. We don't really need this to be part of the interview, do we? My philosophy on what success really is?

Plummer: Is there something you would really like to say something about that I haven't asked you about or you haven't talked about?

Burchard: No. I write choral music because that's what is inside me and that's what comes out. We talked about success, publishing and whatever. Yes, there is also a dollar sign that goes with this. It's called corporate America. When the immigrants finally came to the United States in the middle part of the 19th century and orchestras began to spring up and trained musicians and conductors were coming here but they got caught up in the whole worker's union and said it was about money... You can't think about that. If it is meant to be, it is meant to be. Just do it. If your motivation is money, you're dead. If your motivation is fame, you're dead. If your motivation is to be a big honcho, you're dead. You have to just wake up every day and realize, I'm awake, I have to pee, my dogs have to go outside, I'm going to get some coffee going, I'm going to take a shower because I'm a little hung over. And the rest of the day is going to happen the way it is going to happen. But if you are really meant to be a composer, there will be massive times of your life that will be sucked away because you are in your room where you make your music and you will be in a zone. It's not every day. Sometimes weeks go by and I'm not there. But I have had those all-nighters and the three weeks where I spent more time in my studio than I did in the outdoors. All you need is a few of those to realize that is what you're supposed to be doing. Your mind and your body will tell you. And don't worry when you can't create. Your mind had to reset.

Plummer: Thank you so much for taking the time to talk with me tonight.

Burchard: Thank you.

(End of Interview.)

VITA

William F. Plummer is currently the Director of Choral Activities at the University of Louisiana at Lafayette, where he conducts the UL Lafayette Chamber Singers, Chorale, and the Ragin' Cajun Women's Choir. He also teaches courses in choral conducting and choral literature.

A native of Ripplemead, Virginia, Mr. Plummer received the Bachelor of Arts degree in Piano at Berea College in Kentucky, the Master of Music degree in Choral Conducting at the University of Louisville and was a Graduate Assistant at Louisiana State University. Mr. Plummer is presently a candidate for the Doctor of Musical Arts Degree in Choral Conducting at Louisiana State University. His primary conducting teachers were Dr. Stephen Bolster, Dr. Kent Hatteberg, and Dr. Kenneth Fulton. He was also accepted into the Intensive Choral Conducting Course at the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, where he studied with Péter Erdei. He is a member of the American Choral Director's Association and the National Collegiate Choral Organization.